

Founded in 1898 by JOHN C. FREUND

JOHNSON ENGAGES Boston Symphony Heard in Idyllic Setting CONDUCTOR AND at the Third Annual Berkshire Festival TWO SINGERS

Back from Europe, Metropolitan Manager Announces Appointment of de Abravanel, Possibly for French Opera

'Coq D'Or' Revival?

Marian Clarke, American Artist, and Gertrud Rünger, Dramatic Soprano, Join Company — 'Minor League' Is Training Hope

THE engagement of a new conductor, Maurice de Abravanel, as well as two new singers, was made public by Edward Johnson, general manager of the Metropolitan Opera, upon his arrival in New York from an extended stay in Europe. Mr. de Abravanel, who will possibly take over the French repertoire replacing Louis Hasselmans, is of Portuguese birth but received his musical training in Paris, and has conducted orchestras in Cassel, Germany and in Paris, as well as playing with Arturo Toscanini at the Salzburg Festival. He is engaged for the entire season.

One new American artist, Marian Clarke, who has been singing in European opera under the name of Franca Somigli, is to join the company. Another addition is Gertrud Rünger, who has recently been singing dramatic soprano roles at the Berlin Opera. A few years ago Mme. Rünger was a mezzo-soprano and a member of the Vienna Opera. She is scheduled to sing Wagnerian roles in New York.

The previously announced engagements of Kirsten Thorborg, Swedish contralto, and Dr. Herbert Graf, stage manager, were confirmed by Mr. Johnson.

A possible revival, in addition to 'The (Continued on page 4)

New Symphony by Rachmaninoff To Be Introduced by Stokowski

A NEW symphony, the Third, by Sergei Rachmaninoff, will be given its world premiere in Philadelphia on Nov. 6 by Leopold Stokowski and the Philadelphia Orchestra and will be heard in New York via the same interpreters on Nov. 10. This composition, which is in three movements requiring forty minutes of playing time and which the composer finished only a few weeks ago, is properly his Fourth symphony if the label, 'Symphony No. 3' on his setting of Poe's 'The Bells' for chorus and orchestra, still holds. In any case, the new work is the first purely instrumental symphony Mr. Rachmaninoff has produced in twenty-five years.



Before the Berkshire Festival Tent. Front Row, from the Left: John C. Lynch, Vice-President; Joseph Franz, in Charge of Grounds; Willard Sistare, Head Usher; Gertrude Robinson Smith, President; Corp. Timothy F. Flynn of the State Police; Elizabeth Downing, Executive Secretary, and Sergt. Edward J. Majeskie of the State Police. Back Row: George W. Edman, Co-ordinating Committee; Sheriff J. Bruce McIntyre, in Charge of Parking, and Grenville N. Willis, State Engineer

Serge Koussevitzky with Olin Downes of the New York Times (Left), Jay Rosenfeld of the Berkshire Eagle and Miss Robinson Smith



Koussevitzky Conducts Three Orchestral Performances for 15,000 Listeners—Success of Venture Spurs Plans for Another Season

STOCKBRIDGE, MASS., Aug. 20.

THAT Americans as a race have no eye for beauty is by now a pretty well exploded myth; but if any further proof of this was needed, the setting for the third annual Berkshire festival provided it. From Aug. 13 to 16 this lovely old town was frequented by festival-goers from all the seaboard states and many inland ones, and not a few visitors from Canada, the middle and far West. The attraction was the Boston Sym-

phony and its discriminating conductor, Serge Koussevitzky. Appearing on the 13th, 15th and 16th in orchestral programs without soloists, and with only its own record as a perfected exponent of symphonic literature, the orchestra fulfilled the highest expectations.

On the opening night, almost five thousand persons drove between rows of flickering road torches to the pine-surrounded hill on Holmwood, the estate of Mrs. Margaret Emerson, where the concerts were given beneath a large canvas tent, with a wooden shell at one end furnishing a very nearly perfect sounding board. Small booths, decorated with Japanese lanterns and put to such varied uses as an emergency hospital, a book stall and a refreshment

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BAYREUTH FESTIVAL TAKES ON NEW BRILLIANCE

Furtwängler Conducts Notable Performances of 'Parsifal,' Restaged 'Lohengrin' and 'Ring' Operas

Tietjen Stage Director

Praetorious Settings for 'Lohengrin' Impressive—Singers Score Individual Successes—Olympic Games Divide Season

By GERALDINE DECOURCY

BAYREUTH, Aug. 15.

AFTER the political ructions and the many omissions and commissions of recent festivals, Bayreuth came into its artistic heritage again this year under the sure leadership of Wilhelm Furtwängler and presented the finest Wagner performances that can probably be heard in Germany today with the vocal material now available. To those familiar with Furtwängler's reading of 'Lohengrin' and the 'Ring,' orchestral beauty of a very rare sort was a foregone conclusion, though all these expectations were admittedly eclipsed by the combined achievement of that impeccable Wagnerian triumvirate, Furtwängler-Tietjen-Praetorious, conductor, stage director, and designer of the impressive new scenic investitures.

The particular interest of the festival centred in Furtwängler's 'Parsifal' (a work he was conducting for the first time) and in the new 'Lohengrin' which replaced the 'Meistersinger' of 1933-34. In view of Bayreuth's observation this year of the semi-centenary of Liszt's death and of Liszt's connection with this work at a crucial point of Wagner's career, it seems particularly fitting that the 'Lohengrin' revival came due at this time and that it could unfold its beauties with such artistic pageantry and such Wagnerian rectitude.

A Happy Collaboration

It was the collaboration of Tietjen and Furtwängler in a 'Lohengrin' revival at the Berlin Civic Opera several years ago that led to Tietjen's appointment at Bayreuth and the State Opera in Berlin. The present production was the logical development of the original ideas, brought to perfect fruition by the unlimited resources placed at Bayreuth's disposition by the national government.

Among other things, Furtwängler had the support of a superb body of 173 instrumentalists drawn from the finest orchestras of twenty-three German cities, with the inestimable privilege of several weeks of intense rehearsing. Every man in the orchestra was an artist on his particular instrument,

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Metropolitan Plans

(Continued from page 3)

Flying Dutchman' already discussed, is that of Rimsky-Korsakoff's 'Le Coq d'Or,' with Lily Pons singing the role of the Queen for the first time. This had not been confirmed at the time of going to press.

Establishment of a "minor league" to train young singers was a hope ex-



Gertrud Rünger, Newly Engaged Wagnerian Soprano of the Metropolitan

Marian Clarke (Franca Somigli)

pressed by Mr. Johnson. "Such a league would prepare newcomers for the opera stage for a six-weeks season to follow the regular season," he said. "Top prices for this additional season should be placed at a dollar, which would encourage more people to attend the Metropolitan performances. It is our mission to prepare a training ground for the aspiring operatic artists of the future."

"The Metropolitan must eventually lengthen its Winter season and expand the season in the Spring and establish engagements in other large cities in order to make a place for the many young artists who are fast coming to the fore," he declared.

ORMANDY IN BUDAPEST FESTIVAL PERFORMANCE

Invited to Conduct on 250th Anniversary of City's Freedom from Turks

BUDAPEST, Sept. 5.—Eugene Ormandy, conductor of the Philadelphia Orchestra, was invited to conduct a special festival concert on Sept. 2 commemorating the 250th anniversary of the freeing of Budapest from the Turks. An all-Hungarian program included works by Erkol, Hubay (Mr. Ormandy's teacher), Kodaly, Bartok, Dohnanyi and Liszt. The invitation was extended to Mr. Ormandy after his guest appearance with the Budapest Concert Orchestra earlier in the season.

Mr. Ormandy has also made festival appearances during the summer at Vienna, London and at Linz where he substituted at the last moment for Bruno Walter when the latter was stricken with an ear infection. He will conduct orchestras in Amsterdam and Stockholm before returning to the United States on Sept. 23. The Philadelphia Orchestra will be under his baton for the greater part of the coming season and he will also make guest appearances with the Minneapolis Symphony of which he was formerly conductor.



Galli-Curci to Return



Amelita Galli-Curci

CHICAGO, Sept. 10.—Amelita Galli-Curci, soprano, who has been retired from public life for several years, will return to Chicago's opera, where she made her debut in 1916, according to Paul Longone, general manager, who signed a contract with the noted soprano's manager, Jack Salter, today. Mme. Galli-Curci will appear for the first time on Nov. 17, in either 'La Bohème' or 'Madame Butterfly.'

Resuming a career which for fourteen years placed her warmly in the affections of the opera public in Chicago and New York, Mme. Galli-Curci comes back to lyric roles. It is not known if she will sing the coloratura parts which made her famous. The voice, after an operation for goitre on Aug. 10, 1935, is said to have retained its lyric, floating quality along with its brilliance.

The soprano was last heard at the Metropolitan Opera on Jan. 24, 1930, in 'The Barber of Seville.' Her debut with that organization was made in 'Dinorah' on Jan. 28, 1918, two years after her sensational success in Chicago, where she sang first on Nov. 18, 1916. After her retirement from opera, she sang widely in concert, both in this country and in England, where she

WEINGARTNER RESIGNS; SUCCEEDED BY KERBER

Noted Conductor Leaves Vienna Opera Post at Request of Ministry of Education

VIENNA, Sept. 1.—Felix Weingartner, 73-year-old artistic director of the Vienna State Opera, resigned his position on Aug. 24 at the request of the Austrian Ministry of Education. He will be succeeded by Dr. Erwin Kerber. Bruno Walter, who is engaged to conduct several performances at the opera next season, will be available in an advisory capacity on important musical questions.

Weingartner's resignation came as the climax to a series of difficulties and criticisms of his administration which had their beginning when he first took the position a year ago. He had a five-years contract. He will appear as guest conductor at the theatre next season, however, beginning with 'Tristan' and the 'Ring' this month.



Dr. Erwin Kerber, New Head of the Vienna Opera

THRONGS HEAR BERKSHIRE FETE

(Continued from page 3)

stand to satisfy the "lesser" inner man, contributed to the carnival atmosphere.

Dr. Koussevitzky had built his programs with care and an eye for true musical value as well as the downright showmanship for which he is noted. The only discordant note of the initial program, which included Beethoven's 'Egmont' Overture, his Seventh Symphony, and Sibelius's Second, was Arnold Schönberg's clapping orchestration of the Bach Chorale, 'Komm Gott, Schöpfer, Heiliger Geist.' It was difficult to understand the choice of an arrangement that reminded one both of a Wiener Waltz and the blatant pronouncements of a calliope. Once this was disposed of, the audience gave unreserved attention to the two great symphonies.

The Overture was set forth with a sure dramatic sense, and in the larger Beethoven work innumerable felicities were revealed, from the exquisite Allegretto to the riotous finale. The Sibelius was played with an extraordinary degree of intensity.

After the lapse of a day devoted to orchestral rehearsals, drama at the Berkshire Playhouse and a program by Ted Shawn and his dancers, the second program was opened with an affecting performance by the strings, of the Larghetto from Handel's Concerto Grosso in G Minor, Op. 6, No. 6. The Prelude to Moussorgsky's 'Khovantchina,' Debussy's 'Afternoon of a Faun,' Rimsky-Korsakoff's 'Capriccio Espagnol' flashingly played—and Brahms's great idyll, the Second Symphony, were all tumultuously received.

Many Additional Events

The final program on Sunday evening, drew the largest audience of the festival to hear a furbished and exuberant interpretation of Mendelssohn's 'Italian' Symphony, the Prelude to 'Lohengrin,' in which the strings played with a cerulean quality, and the Prelude to 'Die Meistersinger.' Tchaikovsky's Fifth Symphony was fashioned with a superb regard for each phrase, and the grandiose heroics of the finale brought thunderous approval.

made two tours. A tour of the world took her to South America, India, Africa and Australia. She has recently been living in Los Angeles.

Other attractions offered in connection with the festival were three lectures on the symphonies by Olin Downes, music critic for the New York Times, accompanied by Mrs. Bruce Crane, pianist, at the Playhouse on Aug. 12, 14 and 16; chamber music concerts at Mrs. Elizabeth Sprague Coolidge's South Mountain Temple in Pittsfield, Jacques Gordon's Music Mountain in Falls Village, Conn., and the Playhouse-in-the-Hills at Cummington, and the first public showing of portraits of members of the Boston Symphony by Gerome Brush which will be a feature of the Harvard Tercentenary this Fall.

The enormous success of the three-day proceedings may be attributed in large measure to the efforts of Gertrude Robinson Smith, president of the festival corporation, and the assisting officers and trustees. If there were any difficulties, and there must have been many, they were not apparent, so smoothly and efficiently cared for were all the details attendant upon such a large undertaking. Finally, credit must reflect, not only upon conductor and orchestra, but upon the large cross-section of the American musical public that could attend three days of orchestral music with such critical and obviously appreciative attention.

WARREN POTTER

Plans for Next Year

With all bills paid and a small surplus in its treasury, an almost unprecedented achievement, the Berkshire Symphonic Festival Inc., is looking ahead to greater things in 1937.

Dr. Serge Koussevitzky will return to the Berkshires Sept. 20, to discuss plans. Invitations have already been mailed to sustaining members and patrons for next year.

The average attendance at the concerts was 5000 and the total attendance 15,000, almost double the attendance of 1935.

The success of this year's festival was undoubtedly due to the great attraction of the orchestra and its conductor and the thorough work done in a score or more communities in the Berkshires, Eastern New York, Southern Vermont and Connecticut. There were persons in attendance from more than twenty-five states, Canada and Europe.

The festival is a non-profit making venture. Its officers and chairmen serve without pay.

G. W. E.



BAYREUTH

AS OF

1936

The
Festspielhaus



Wilhelm
Furtwängler

Sammet

(Continued from page 3)

though at no time did one have the feeling that Furtwängler was succumbing to the temptation of utilizing this brilliant material for empty virtuoso effects. The wonderful transparency of the orchestral tone, the infinite tonal subtleties, the almost 'ethereal delicacy' of the pianissimi in the 'Lohengrin' prelude and the arresting dynamic effects obtained with the enormous chorus were sheerly astounding. It was the very perfection of ensemble, and the qualities that made this conductor's 'Tristan'

a memorable and unique experience that were carried to their crowning achievement. With Furtwängler's future and with it the immediate future of Bayreuth now in the problematical hands of fate, one had cause to feel himself assisting at a solemn rite which



Fritz Völker

for all one knows to the contrary may mark the close of Bayreuth's brief excursion into the realm of the ideal.

The scenic investiture of the first and last acts was strictly traditional, but for the second act, Praetorius had designed one of the most beautiful and imposing sets he has yet produced. The full depth and width of the stage were used to represent the inner court separating the fortress and the Minster whose walls were carried upward into the mysterious reaches above the stage. This produced a very monumental and grandiose effect similar to Roller's treatment of the temple scene in 'Parsifal' and heightened the uncanny beauty of

The Second Act
of 'Lohengrin'



© Weirich

the scene as dawn crept up over the flat country of the Scheldt visible in the distance through an arched gateway that closed the scene at the rear. The costumes designed by Kurt Palm were not strange creatures of the artist's imagination, but had the glamour of historical correctness not only in design but in sumptuousness of material whose ravishing colors melted into one another and the whole scene like



Margarete Klose

the prismatic band of a rainbow. In this majestic framework, the procession to the Minster suffered no crowding in spite of the large number of people on the stage and became under Tietjen's incomparable direction a regal spectacle that will long remain in the memory.

The bridal chorus was sung behind the scenes, which enabled Tietjen to stage the bridal chamber scene in miniature, as it were, adding greatly to its effect. Another innovation was the uncut version of the Grälserzählung which was heard for the first time in Bayreuth following the example of Cologne. The experiment, for such it must be styled, was entirely successful, thanks to the technical sovereignty and interpretative gifts of Franz Völker, though while German tenors of his stamp are still so scarce, it would be the height of folly to recommend the blind adoption of the procedure, no matter how edifying it might be. Perhaps only a Völker-Furt-

wängler combination could carry it off successfully without creating just that dampening effect that Wagner feared. Maria Müller, the Elsa, did some very beautiful singing; Jaro Prohaska's beardless Telramund was a rugged, robust figure, and Margarete Klose as a golden-haired Ortrud waxed to such dramatic heights that the German critics were impelled to acclaim her the greatest tragedienne of the German operatic stage since Schumann-Heink and Marie Goetze.

After Furtwängler's matchless readings of the 'Ring' and other Wagnerian works, one approached the 'Parsifal' experience with feelings of keen anticipation. And as far as the orchestra was concerned, there were no disappointments even for those whose recollections and ideals hover in the sphere of Muck and Toscanini, though it must be said that Furtwängler was



Frida Leider

no more successful than Toscanini in eliminating certain danger zones. Divine compassion was the keynote of his reading, more in the sense of a symbolic drama, perhaps, than of a spiritual mystery, and his tempo maintained the golden mean between the solemn breadth of Muck and the brisk pace set by Strauss. The prelude to the first act had the indwelling beauty of a revealing religious experience and this mood was repeated again

in dark beauty of the strings in the Amfortas music in the first act, in the introduction to the third act and the 'Good Friday Spell.' The second act in which Strauss unchained all the magic of laughing, joyous life was kept by Furtwängler in the 'Parsifal' atmosphere of redemption and contrition.

After the glorious 'Lohengrin' scenery, Roller's sets for 'Parsifal' seemed uninspired creations, though it must be admitted that little was left of the original settings except the first scene, the costumes and the skeleton design.

Instead of entrusting the work to the hands of one capable artist, the old Bayreuth method of composite design was resorted to, with, as usual, little or no success. Roller's first scene was followed by a re-worked version of his temple scene to which Praetorius had added



Rudolf Böckelmann

walls and a cupola to break the monotonous lines of Roller's pillared labyrinth of green-gray shadows. Praetorius also redesigned the entire second act and effected the transformation to the magic garden without having to close the curtains. The first scene of the third act had been delegated to young Wieland Wagner, who undoubtedly has a natural gift for stage design,

but in this ambitious venture he was manifestly endeavoring to stick as close as possible to tradition. It was the ordinary routine scene, containing a little more warmth and color than Roller's setting, which is the most that can be said in favor of the revision. There are no indications as yet that entirely new scenery will be provided for next year's festival, but it was openly whispered in the purlieu of the Festspielhaus that the mélange of style was so distasteful to Wagner's daughter, Eva Chamber-



Fritz Wolff

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Wieland Wagner
Heinz Tietjen, Stage Director and Conductor
for the Second Half of the Season

A VIEW OF THE YOUNGER GENIUS OF SPAIN

Composers of Twentieth Century Follow Diverse Paths—Many Strive to Preserve Native Idiom—Paris a Magnet for Several

This article was obviously written before the revolution in Spain. It has not been possible to ascertain the fate of any of the Spanish residents mentioned herein.—Editor, MUSICAL AMERICA.

By GILBERT CHASE

EVER since the fifteen-year-old Juan Crisóstomo Arriaga went to Paris in 1821 and astonished the worthy Fétis by his inventive powers and contrapuntal skill, the French capital has proved a receptive and stimulating centre of activity for young Spanish composers.

Among those of the present day who have been attracted by Paris there is one whose precocious talent recalls that of the gifted Arriaga. I refer to Ernesto Halffter-Escriche, the brilliant composer of a Sinfonietta in D and other remarkable works.

Fortunately, Ernesto Halffter resembles his early forerunner only in the precocious flowering and the exceptional quality of his gifts as a composer. Physically frail and prematurely consumed by his ardent creative energy, Arriaga wasted away before his twentieth year. Robust and vigorous, taking to music as a Greek athlete to the palestra, Halffter has matured into a composer with a wonderfully sound and well-balanced temperament.

Ernesto Halffter

Born in Madrid on Jan. 16, 1905, of Spanish and German parentage, Ernesto Halffter began to compose at the age of six and eventually became a pupil and disciple of Manuel de Falla, whose principle of free personal expression within a definite national tradition he continues. At the age of nineteen he became conductor of the Orquesta Bética de Camara de Seville, and soon after began to be widely known as a composer of marked originality and ability.

His Two Symphonic Sketches (1923-25) revealed a deft touch in the orchestration, particularly the second, 'The Lamp-lighter's Song.' Then came the Sinfonietta, which he began in 1923, but which he subsequently revised and completed in 1927. This practice of prolonged and painstaking revision is characteristic of Halffter (in this he follows the example of Falla). It has saved him from becoming a prey to his natural facility, besides assuring a high standard of workmanship in his compositions, which are notable for perfection of detail.

It was the Sinfonietta, a work replete with grace, vivacity and charm, expressed in a form that is reminiscent of the *concertante* style of Haydn's time, which established Halffter's international reputation. Fernández Arbós introduced this work to New York in March, 1928 (also performing it in other American cities), and two years later gave it in Paris, with the Orchestre Symphonique. I was present on both occasions, and my admiration for the work increased upon hearing it



Manuel

FOUR OF "THE MADRID GROUP"
Ernesto Halffter (Centre). Gustavo Pittaluga (Above Left). Salvador Bacarisse (Lower Left). Julián Bautista (Above Right)

twice again in Paris, once conducted by the composer, and once by Federico Elizalde. In 1931 the Sinfonietta was performed at the festival of the I. S. C. M. held in Oxford.

In 1928 Halffter obtained another outstanding success with his ballet 'Sonatina,' produced by the late La Argentina in Paris. In the somewhat piquant romanticism of this music, which has been often heard as an orchestral suite (also in a version for piano), Halffter's affinity with Ravel is to be remarked. Another notable work is the song with orchestral accompaniment entitled 'Automne Malade,' in which the harmonic texture is exceptionally rich.

Halffter has been very active as a conductor, in which capacity his energy and ability produce admirable results, especially in Spanish music. In Paris I heard him conduct, among other things, an 'Habanera' from his four-act opera, 'The Death of Carmen,' of which the libretto, emphasizing episodes of Mérimée's tale not utilized by Bizet, is by Charles Spaak. With respectful audacity, the work is dedicated to Bizet's 'Carmen.'

In addition, Halffter has written considerable piano music, including a sonata; a string quartet and other chamber music, and several songs, among them 'La Niña que va al Mar,' text by Rafael Alberti. He is at present director of the national conservatory at Seville.

Rodolfo Halffter

Ernesto's brother, Rodolfo Halffter (born in Madrid, Oct. 30, 1900), is also a composer. He is largely self-taught, although he received some advice from Falla. In contrast to his brother's exuberant temperament, his is a more cerebral and reticent style. He first became known by his Suite for orches-

tra, performed by Pérez Casas in 1928. An orchestral suite from his one-act ballet 'Don Lindo de Almería' was performed in Paris last March, and later at the festival of the I. S. C. M. in Barcelona.

Rodolfo Halffter, who at one time was strongly influenced by Schönberg, has no use for the native picturesque Spanish idiom, which he burlesques in 'Don Lindo,' written for a double orchestra of strings. His two Sonatas of the Escorial for piano follow the Scarlatti-Ravel formula. Other works by him include 'Natures Mortes' for piano, a string quartet, and an 'Overture Concertante' for orchestra.

Federico Elizalde

Although his junior by only three years, Federico Elizalde figures as a pupil of Ernesto Halffter. Elizalde, who was born in Manila (P. I.) on Dec. 12, 1908, came to Spain as a child, and studied music with Pérez Casas in Madrid. By the time he was thirteen he had composed several works, including a symphonic poem entitled 'Quo Vadis.' Then his family moved to California, where he studied conducting under Alfred Hertz and composition under Ernest Bloch, while attending Stanford University. At fourteen he appeared as conductor of the San Francisco Symphony. In 1926 he went to England, and in 1929 gave a concert of his works in Madrid.

Then it was that Elizalde heard Halffter's Sinfonietta and was so struck by it that he decided to study with his young contemporary and did so for two years in Paris. There his 'Music for Fifteen Soloists' was performed by the Paris Symphony. With Halffter he formed the short-lived musical society, L'Actualité Musicale, at the first concert of which I heard him conduct his overture to 'La Pájara Pinta.'

At that time I was more impressed by his ability as a conductor than by his qualities as a composer. However, favorable reports have come from Spain concerning his latest work, 'Sinfonia con piano concertante,' which was performed at the festival of the I. S. C. M. in Barcelona last April. This work is in four movements: Allegro, Andantino, Scherzo and Rondo, and an attempt is made to preserve Spanish character within a modernistic idiom.

In 1930 eight young composers resident in Madrid presented themselves before the public as a group. In addition to the two Halffters, the group comprised Salvador Bacarisse, Julián Bautista, Juan José Mantecón, Gustavo Pittaluga, Fernando Remacha, and Rosa García Ascot. Although the group no longer exists as such, one may still conveniently refer to its former members as the Madrid Group, in contradistinction to the Catalan and other regional groups.

Regarding the sole feminine member of the group, Rosa G. Ascot, I have little data, save that she was a pupil of Granados and later of Falla, that she is a well-known pianist, and that she has composed a Suite for piano (subsequently orchestrated), and a Concerto for piano and orchestra.

Salvador Bacarisse

Salvador Bacarisse (born in Madrid, Sept. 12, 1898) is one of the most productive among the younger composers. He studied piano under Alberdi and composition under Conrado del Campo at the Madrid Conservatory. Campo is a composer who enjoys great prestige in Spain, but is little known abroad. He has held aloof from nationalist trends, and cultivates by preference symphonic and chamber music. His foreign background is Germanic rather than French.

All these factors are reflected in the work and personality of his pupil Bacarisse, who has thrice been awarded the National Prize: in 1923 for his symphonic poem 'La Nave de Ulises' (1921); in 1931 for his 'Música sinfónica' for orchestra; and in 1934 for the merit of his work as a whole. So much for national prestige.

Bacarisse has written some thirty-three works, most of them unpublished (a fact duplicated in the case of Campo). These include two string quartets (1930 and 1932); a Concertino (1929) and a Serenata (1931) for small orchestra; a Sonata en Trio for flute, cello and harp (1932); a Concerto in C for piano and orchestra (1933); 'Tres Movimientos Concertantes' for violin, viola, cello and orchestra (1934);

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SENSATIONAL 'MEISTERSINGER' AT SALZBURG

Production Under Toscanini Is Apex of Festival Season—Notable Performances by Lehmann, Thorborg, Kullmann, Nissen, Wiedemann, Alsen and Others—Graf Lauded for Solution of Stage Problems—Conductor "Soul of Performance"

By DR. PAUL STEFAN

VIENNA, Aug. 25.

THE sensation of the Salzburg Festival was the presentation, which had been in preparation for a year, of 'Die Meistersinger' on Aug. 8 under Toscanini's magic baton. Wagner's masterpiece has accompanied Toscanini throughout his whole life. In 1898 he began his illustrious career at La Scala with it. He had the great desire to present it once outside of Italy, in Bayreuth. Both the festival management and Frau Winifred Wagner were quite ready to meet him halfway. But as a result of the well-known political situation in Germany which led to the emigration of such musicians as Walter and Klemperer, Toscanini cancelled the 'Meistersinger' which was prepared for 1933 in Bayreuth.

It was a great honor for Salzburg that Maestro Toscanini turned to it and even entrusted to its festival his favorite project. Yet from the very start there was one great difficulty: the size of the Salzburg Festival stage, which has practically no depth and very little width. But Dr. Herbert Graf, the regisseur chosen by Toscanini, was able in the fall of 1935 to submit such ingenious plans to the maestro and to the scenic artist of the Vienna Opera, Robert Kautsky, that all spatial difficulties seemed surmounted. Since that time they have been going on with the performance. A new difficulty arose in the form of the well-known tension between Germany and Austria which resulted in the condition that no singer active on a German stage was permitted to participate at Salzburg. They had to be satisfied in the main, therefore, with the talent of the Vienna Opera, which is not able at present to cast all the parts of the work as happily as is required of a festival performance. Yet this dilemma, too, was solved by calling upon guest artists—thus, Schorr was to sing the Sachs and for the David the young Viennese operetta singer Sallaba was chosen, which was, indeed, to prove a mistake (the only one).

In the end, moreover, Schorr fell ill, Lotte Lehmann was ailing, the per-

formance seemed endangered at the last moment—thereupon, the Munich Opera condescended in spite of everything to permit Hans Hermann Nissen, its Sachs, to take part at Salzburg. It must be mentioned that Vienna has at its disposal an exceedingly good Sachs, Alfred Jerger, who, however, is said to have been thought by Toscanini to have too little "bonhomie."

Right: The First Act with Sallaba, Thorborg, Lehmann and Kullmann

Below: The Meistersingers Deliberate on Walther's Song



Hope



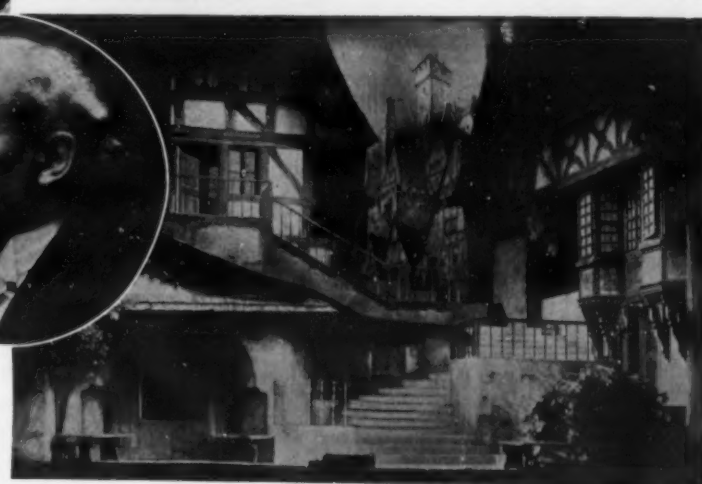
Ing. Robert Haas
The Direction Book Used by Dr. Graf



THE MAESTRO
Arturo Toscanini



The Hans Sachs,
Hans Hermann
Nissen



An Example of Robert Kautsky's Sets Which Stirred Great Enthusiasm—the Second Act



Magdalene and Beckmesser
in Mufti—Kirsten Thorborg
and Hermann Wiedemann

in the third act is very intimate and with the help of the brilliant technical staff of the Vienna Opera it was possible in spite of the limitations of the Salzburg stage space to accomplish the transformation into a festival meadow within the prescribed short time. This latter, too, was magnificent with its bright colors and its thousand-candlepower spot-light; the illusion of space was perfect.

Under Toscanini's magic influence the chorus and orchestra of the Vienna Opera became ideal instruments. The apprentices were positively splendid, incredibly good the riot scene in which the singers could concentrate solely on the difficult singing, while a host of supers took the scuffle in hand. The talent at hand among the soloists as well had been used to exceedingly good advantage. Lotte Leh-

mann was a glorious Eva, no wholly naive girl, rather a tragic figure of wonderful maturity and a magnificent singer too. Charles Kullmann had declined for a long time to sing Stolzing. Yet he in particular was a resplendent knight, whose voice became finer and rounder at each strophe of the Prize-Song.

The next best was perhaps the Viennese Beckmesser, Wiedemann, who let himself go on this occasion and developed into one of the best Beckmessers we can remember. Kirsten Thorborg as Magdalene was young, but did not display quite enough temperament. The Sachs proved an exceedingly stately singer with a happily clear enunciation and most noble bearing. Quite excellent, also, the Pogner (Herbert Alsen, who is coming to the Vienna Opera in the fall) and the Kothner (Madin), in fact, all the masters. The external pro-

(Continued on page 23)



In Intermission. Dr. Herbert Graf, Stage Director; Charles Kullmann, the Walther, and Eugene Ormandy, a Visitor



Autograph Hunters Find Toscanini and Lotte Lehmann at a Pleasant Wedding Near Salzburg

N.Y. STADIUM CLOSES ITS 19th SEASON

Popular Soloists Receive Greatest Acclaim in Span of Eight Weeks—Opera and Ballet Fare Less Well—Attendance Larger Than Last Season—Lashanska, Bauer and Spalding, and Zimbalist Soloists in Final Week—van Hoogstraten Leads Last Symphonic List

HOLDING to its avowed purpose, the nineteenth season of the New York Stadium Concerts closed on Aug. 18 with a program entirely of symphonic music under the baton of Willem van Hoogstraten. Despite this purpose, it was estimated that the greatest attraction for a public slightly more numerous than in the preceding season was the procession of noted soloists which, for fourteen programs, filed across the open-air stage in front of the New York Philharmonic-Symphony.

Opera and ballet, receiving less consideration this year from the program committee, received less in turn from audiences. The largest crowd for opera was that of 12,000 for the first 'Carmen'; the second performance and the two each of 'Il Trovatore' and 'Czar's Bride' fared not half so well. The ballet record lists 10,000 for an appearance of Catherine Littlefield and her Philadelphia Ballet. "Straight" symphonic concerts, on which the emphasis was placed, rated minimum attendance of 2,000, maximum of several times that.

Weather was generally propitious. Only two concerts were canceled because of rain; only four had to be given in the Great Hall.

On twenty-eight evenings, exactly half of the season, José Iturbi was the conductor. Alexander Smallens presided over fifteen performances, including the ten of opera and ballet and Mr. van Hoogstraten was on the podium for ten symphonic concerts. Paul Kerby made his debut at the Stadium, leading three concerts, mainly of Johann Strauss music. Arnold Volpe was a guest conductor at one of Mr. Iturbi's concerts and Paul White of Rochester led his own symphony.

Of the soloists, account has been given previously in these pages and the final week is reviewed below. Of the music performed, Wagner led the field, with twenty-three performances of twelve works, with Beethoven, Tchaikovsky, Johann Strauss, Mozart and Brahms following in order.

Despite lowering skies and a sparsity of listeners, Hulda Lashanska, soprano, and the Stadium orchestra completed a successful program of nocturnal music on Aug. 10. Miss Lashanska was heard in Bach's 'Komm, süßer Tod,' Tchaikovsky's 'Nur wer die Sehnsucht kennt,' and Strauss's 'Morgen' with a violin obbligato by Remo Bolognini, concertmaster. Handel's 'Ombra mai fu,' Dvorak's 'Songs My Mother Taught Me,' and LaForge's 'To a Messenger,' the last with piano accompaniment by the composer, were encores. The orchestral portion of the evening, under the baton of Willem van Hoogstraten, included the Overture to Wagner's 'Flying Dutchman,' three Dvorak

Slavonic Dances, and the 'Shéhérazade' of Rimsky-Korsakoff. Flowers supplemented the cordial applause given the soloist. On the following evening Mr. van Hoogstraten conducted Beethoven's 'Egmont' Overture, Strauss's 'Till Eulenspiegel,' the Gluck-Mottl ballet suite, and Rimsky-Korsakoff's 'Spanish' Caprice before an audience of 4,000.

Kerby in Final Appearance

Paul Kerby, British conductor, made his last appearance of the Stadium season on Aug. 12 with a program comprising two Moszkowski Spanish Dances, Schubert's 'Unfinished' Symphony, Elgar's 'Cockaigne' Overture, and a long and thoroughly enjoyable group of works by Johann Strauss. Rain on the following night postponed the scheduled Bauer-Spalding program, and a substitute bill was played consisting of Mendelssohn's 'Fingal's Cave' Overture, the Brahms Variations on a Theme by Haydn and Third Symphony, and Strauss's 'Blue Danube' Waltz.

Bauer and Spalding Heard

August 14 was an evening of superlatives in the size of the audience, which numbered 16,000; in the serious intent of the program; in the ability of the soloists, Harold Bauer and Albert Spalding, and, to some extent, in the quality of the performance. The guest artists supplied their

respective talents in Beethoven's 'Emperor' Concerto and Brahms's Violin Concerto,



Efrem Zimbalist

later joining forces in the 'Kreutzer' Sonata of Beethoven. Mr. van Hoogstraten opened the program with Beethoven's 'Coriolanus' Overture, and presided over the orchestra for the concertos. On the following night Tansman's Four Polish Dances appeared on a program of standard compositions. Chausson's Symphony in B Flat Major constituted the principal offering under Mr. van Hoogstraten on Aug. 16. Other works performed were Berlioz's 'Roman Carnival' Overture, Weber's 'Freischütz' Overture, Tchaikovsky's 'Francesca da Rimini,' J. Strauss's 'Voices of Spring' and a Brahms Hungarian Dance.

Efrem Zimbalist, playing before an audience of 13,000, was heard on Aug. 17 in two mighty concertos, the Sibelius and the Tchaikovsky. Mr. Hoogstraten supplied



Paul Kerby

Toppo

mented the violinist's offerings with Sibelius's 'Finlandia' and the overture to Glinka's 'Russlan and Ludmilla.' 8,000 stadiumites assembled for the last concert of the season on the following evening, when Mr. Hoogstraten, in accordance with his custom, left the colonnaded amphitheatre echoing with the final cadences of Brahms's First Symphony.

OUTDOOR OPERETTAS LURE NEW YORKERS

New Series at Randalls Island —Jones Beach Season Ends with 'Naughty Marietta'

In addition to his activities at Jones Beach, Fortune Gallo, director of the San Carlo Opera Company, has undertaken a series of operetta performances at the new civic stadium on Randalls Island which opened on the evening of Aug. 22 with a revival of 'Florodora,' a J. J. Schubert production.

Both the music, by Leslie Stuart, and the book by Owen Hall, E. Boyd Jones and Paul Rubens, seemed a little the worse for wear, but there still are many pleasant moments reminiscent of an earlier day in the lyric theatre. The performance, attracting over 7,000 listeners despite threatening weather, was beautifully staged, and brought fine performances from Raquel Malina, George Trabert, Frank Abercoed, Douglas Leavitt and their numerous associates.

'Florodora' was succeeded, after a week's run by 'Blossom Time' on Aug. 29. Principal roles were taken by John Charles Gilbert, Diana Gaylen, Mr. Leavitt, Mr. Trabert, Maxine Castleton, Doris Patston, Sandra Ward, Walter Armin and Jean Garfield. Michael Fokine arranged dances and Pierre de Reeder conducted for both offerings.

Jones Beach Attractions

Meanwhile, Mr. Gallo's operatic venture at Jones Beach continued eventfully. 'My Maryland' was given during the week of Aug. 10. The leading players were Ruth Urban, Robert Shafer, Bartlett Simmons, Hope Emerson and Douglas Leavitt. 'Countess Maritza' opened the eighth week on Aug. 18 with Vivienne Segal and Robert K. Shafer in the leading roles. Others were Frederick Jenks, Mario Fiorella, Maxine Castleton, George Dill, Joseph Toner, Ernest Goodhart, Miriam Cavell, Harry K. Morton, Diana Galen, Mary Rix, Mr. Leavitt, George Dobbs, Zella Russell and Ruth Reiter.

A passing shower did not prevent some 9,000 from enjoying the revival of Noel Coward's 'Bitter Sweet' which

began a week's run on Aug. 25. Miss Segal was again in the principal feminine role, playing opposite Carl Linden. The season closed with Herbert's 'Naughty Marietta' which began on Sept. 1. Ilsa Marvega was Marietta while Mr. Shafer was the dashing Capt. Warrington. Total attendance at Jones Beach during the season is estimated at about 450,000. The performances were given by Mr. Gallo in co-operation with Schuberts Productions.

FLAGSTAD IN VIENNA

Soprano Given Ovation at State Opera Debut

VIENNA, Sept. 5.—Kirsten Flagstad, soprano of the Metropolitan Opera, received an ovation of twenty curtain calls after the final act of 'Tristan,' in which she made her Vienna debut at the State Opera on Sept. 2 under the baton of Felix Weingartner, who has not conducted this work in Vienna in a number of years. She will also sing the role of Brünnhilde in 'Walküre' and the remainder of the 'Ring' in successive performances.

Serly Leads Own Work in Budapest

BUDAPEST, Sept. 5.—Tibor Serly, composer, conductor, and violist of the Philadelphia Orchestra, recently led the Budapest Philharmonic in a special program which included his orchestral transcription of the Fantasia in F Minor by Mozart, a composition originally for musical clock. Mr. Serly, an American citizen, is Hungarian by birth.

W. S. Gilbert's 100th Anniversary to Be Celebrated in New York

A series of dinner-songfests in September and October, culminating on Nov. 15 in a comic opera festival and Centenary banquet at the Park Central Hotel will be held in celebration of the 100th anniversary of the birth of Sir

William S. Gilbert, according to Frederick J. Halton, president of the American Gilbert and Sullivan Association. Members of the D'Oyly Carte Opera Company will be guests.

'FIDELIO' PRODUCED AT THE STEEL PIER

Atlantic City Opera Company Continues Series of English Versions

ATLANTIC CITY, N. J., Sept. 10.—Continuing its series of operas in English, the Steel Pier Opera Company gave performances of 'Fidelio' on Aug. 15 and 16. Tilly Barmach sang the title role, George Trabert was Florestan and Leo de Hierapolis, Don Pizarro; others were Annunciata Garrotto, Alfred Drake, James Montgomery and John Green. Henri Elkan conducted.

In 'Il Trovatore' on Aug. 22 and 23 were Josepha Chekova, as Leonora; Grace La Mar as Azucena; Dorothea Leary as Inez; Myron Taylor as Manrico; Harrison Christian as Count di Luna, Thomas Nelson as Ruiz and Ralph Villano as Ferrando. 'The Bartered Bride' was given on Aug. 29 and 30 in a translation by Josepha Chekova who sang Maria. Her associates in the performance were Marion Selee, Irene Cochran, Patrick Henry, Mr. Montgomery, Tom Williams, Howard Laramy and Arthur Kent.

The Labor Day week-end brought 'Pagliacci' with Aroldo Lindi as Canio and Miss Chekova as Nedda. Others were Edgar Allen, Mr. Montgomery and Tom Thomas. Mr. Elkan was the conductor.

Jules Falk, director of the company, reports larger attendance and greater interest this year than ever.

Tyroler Engaged for San Francisco

SAN FRANCISCO, Sept. 10.—The San Francisco Opera Company has engaged William Tyroler as chorus master for the 1936 season. He began work with the chorus on April 20. M. M. F.



Hulda Lashanska



Dear Musical America:

It is quite understandable that the movie critics in the New York dailies should have gone overboard, as the expression has it, about the M-G-M version of 'Romeo and Juliet.' I can also comprehend their praise for the Warner Brothers' 'Anthony Adverse,' and their almost unanimous enthusiasm for the Paramount thriller, 'The General Died at Dawn.' What saddens me a trifle is that these gentlemen and ladies, almost without exception, made no mention in their columns of the special musical scores for these films—two of them written expressly by well-known composers, one arranged with great care and an enormous amount of research.

You say that it is not the cinema commentator's forte to criticize music. I am inclined to agree with you, but if, in such cases, music critics can't get a chance to give an estimate of such works, it seems to me that at least a bare credit line could be spared for an element which undoubtedly adds to the enjoyment of the film itself a great deal more than many people realize. That the producers realize it is evident in the fact that they consistently use musical "backgrounds" and that in these three cases have gone to the trouble to do something special about it. Let's hope they don't get discouraged by the lack of response from the film critic fraternity.

I'd be willing to make a bargain with these latter folk. I would trade comments with them, somewhat after this fashion: If they will say that Werner Janssen has composed an extremely effective score for heightening and sustaining moods and for dramatic descriptive values without resorting to "photographic" minutiae, I will admit that "The General Dies at Dawn" is an exceedingly well acted, well directed and well photographed melodrama.

If they will take the trouble to note that the musical score of 'Romeo and Juliet' was brought together by Herbert Stothart from old English and Italian music, suited appropriately to both Shakespeare and the Verona of the period; that time, money and thought were not stinted to secure competent musicians to play the ancient instruments called for and to sing the Palestrinan and Gregorian chants and the charming old songs which lend such an atmosphere, and that portions of Tchaikovsky's 'Romeo and Juliet' music were used to fine advantage—if they would say something like that, I should be delighted

to counter with an opinion that this film, with its superb production, its faith to the perennially moving text, its sometimes inspired and always capable acting and its sheer pictorial beauty, is a triumph, colossal, super or what they will.

If, on the other hand, they want to find Erich Korngold's musical accompaniment to Anthony's adventures a little too detailed in underscoring drama, a little too literal and not particularly inspired, I shall say simply that Hervey Allen is supposed to have approved highly of the tabloidization (a Gargantuan baby) of his mighty tome, and who am I to disagree?

This is just a suggestion. And, of course, the other parties to the bargain may have entirely different opinions from mine. What I do wish is that they had any opinion whatsoever. If they did, they kept it a dead secret from the public!

* * *

The news that Sergei Rachmaninoff has composed a third symphony and that it will be played by the Philadelphians under Stokowski in Philadelphia and New York in November is front-page copy—at least for you, I see. I'm sure that it will be welcome news for the titanic Russian's many admirers, who have been stout champions of his Second Symphony and who took great pleasure in the brilliant display of his Rhapsodie for piano and orchestra when the pianist introduced it here three years ago.

Even for those who may be reluctant to include Rachmaninoff's portrait in their own particular hall of fame, it should be a major musical event. We don't get so many large masterpieces nowadays that we can be casual about it.

* * *

An amusing story has come my way concerning the wonders of this mechanized world and their effect on Maria Jeritz's Viennese maid. Arriving here for the first time, this maid went about in a complete daze at the marvels of New York. One of her adventures was a visit to Radio City Music Hall. Her friendly guide leaned over in the darkened theatre to turn on the little light on the back of the seat before her, consulted her program and said, "They are going to play the Blue Danube Waltz!" Just as she pushed the light button, the orchestra rose up majestically on its movable stage and burst into the strains of the beloved waltz. It couldn't have been timed better.

And to this day the Viennese maid believes her friend is no less than a goddess, to be able to push a button, bring a symphony orchestra out of the depths and magically have it play a Viennese waltz for her benefit!

* * *

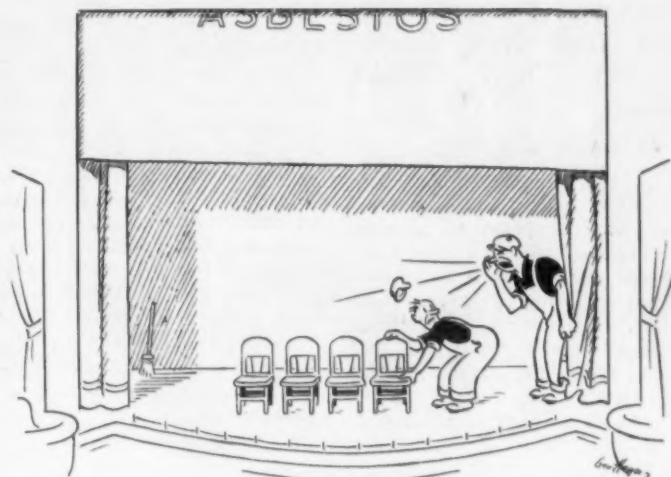
Comes news from Washington of the invention, by one Floyd G. Caskey, of a gadget called a "crooner choker" or "radio shutter-off" which may be strung from the radio to an easy chair and by means of various buttons will shut the radio off for periods of one, three, five, fifteen or thirty minutes and then automatically turn it on again.

The gadget sounds like a beauty. But, keeper of the Seven Circles that I am, I cannot find it within me to countenance the libelous title. After all, are not crooners logically my proteges? Besides, they serve a purpose in the land. Scientifically, it seems to me, they go in the "counter-irritant" file along with the mustard plaster and a number of bassoon players I could mention. They help to neutralize or render hap-

SCHERZANDO SKETCHES

No. 11

By George Hager



"Hey, ya dummy! It's going to be a string quartet—not a minstrel show!"

less listeners insensible to the even more poignant pains that come to them via the air waves. (I do not mention these specifically here for fear of the courts.)

In any case the invention strikes my fancy and I heartily approve of it as an energy saver for puny men and an added harassment for program-popularity calculators. This indorsement is wholly gratuitous, of course, since I, personally, can always reach the switch easily with my tail.

* * *

Add to "famous last words" collection: Paul Kerby's comment after his New York Stadium performance of Johann Strauss's 'Perpetuum Mobile,' loud enough to send the orchestra into snickers and to be heard by the audience at the front tables. Mr. Kerby dropped his baton with the final indeterminate phrases of the dizzy little piece and said:

"And so on and so forth."

How about croaking the raven's "Nevermore" after Schubert's "Unfinished"? Does anyone want to offer any other suggestions?

* * *

When a concert and opera star breaks into the movies, she or he imposes a frightful strain on the musical education of the lady journalists who fill columns with "raves" about him or her in the magazines devoted to cinema capers.

Witness this modest sentence in an interview with Nelson Eddy, over whom the screen journalists are in a fine frenzy. It is the offering of one Helen Fay Ludlam, in the July issue of *Silver Screen*:

"Eddy knows thirty-two operas and I believe there have been only thirty-six written."

Shades of Verdi, Wagner, Puccini, Mozart and Rimsky-Korsakoff combined! Not to mention a few more!

* * *

Here's a new point of view for you. It may be amusing for you to know what Broadway thinks of the New York Stadium concerts. Silas Seadler, advertising director for Metro-Goldwyn-Mayer, is the author of the following spontaneous tribute, and his own language (fresh from the hot spots of the Great White Way) is so much more picturesque than mine (my hot spot never seems to acquire a new vocabulary) that I turn over the proceedings to him:

"Come on, you music lovers from Broadway, let's truck on up to the podium and give the Maestro a great big bravo!"

"Broadway means it from the heart, for Broadway has become one of your best customers. This section of the audience probably got its early musical education from Yascha Bunchuk's brasses but now they're concert-conscious. . . . They take that musical festival across the seas with a grain of Salzburg, and with customary chauvinism believe the Philharmonic-in-short-sleeves is tops.

" . . . The Stadium has done wonders for New York's midsummer-night's dreaming and Broadway's Baedeker lists Mr. Lewisohn's starlit symphonies way up in the reckoning of hot weather diversions. . . .

"Lend an ear at the bistros of 52nd Street after the concert and you'll hear how Bauer wowed them with the Schumann concerto, how Mr. Iturbi muffed the first movement of Franck's glorious Symphony but came through in the third. The night that dropped Mr. Heifetz into our midst from California's skies occasioned a tempest afterward at the Stork Club . . . Mozart versus Glazounoff . . . with daiquiris to mellow the acrimony of a battle between classicism and what the snooty ones call 'schmalz.' Far into the night at Leon and Eddie's went the wonderment at the performance of the piano quartet—Levitzi, Ganz, Bauer and Iturbi. The sizzling Mr. Stuff Smith at the Onyx Club shouts his 'Ise a-muggin'' to a more critical audience just come from the Stadium and communion with Wagner's 'Siegfried Idyll.'

"Yes indeed, Broadway has discovered the Stadium. When Mr. Elman pours the soul of his violin into the summer night, the Broadway mob exultantly knows that this is no longer the private domain of a superior people, glib with musical erudition, but a new world of beauty, rich with limitless treasure for all.

"Too soon for Broadway's tastes does the summer concert season end. There's charm and fun in the growing Stadium habit. . . . Broadway likes the Stadium and is unashamed to say so. . . . And once the mob comes up, they'll stay right to the last pizzicato."

In the parlance of *Variety*, symph ork biz is at gallop, comments your delighted

Mephisto

LONDONERS WELCOME 'PROMS'

Sir Henry Wood's Players Begin Forty-second Season of Popular Orchestral Concerts—Enthusiasm High—New Greenwood and Vogel Works Performed

By BASIL MAINE

LONDON, Sept. 5.

THE forty-second season of Promenade Concerts opened at Queens Hall on Aug. 8 with the customary rituals and with even more enthusiasm than in former years, if that were possible. The danger in writing of these concerts, and especially of the opening night, is that the reader should suspect the writer of setting down every-day phrases without attaching a very precise meaning to them. "The enthusiasm was greater than ever." "Sir Henry Wood appeared a year or so younger than at the opening night last year." "The ground floor was so densely packed that promenading was out of the question." Such phrases are likely to flow from the pen as a matter of course. The remarkable thing is that they are strictly true and so, in spite of wearing the air of a cliché, must be recorded.

The opening program was a popular one beginning with Elgar's 'Cockaigne' and including among other works Mendelssohn's Violin Concerto, Strauss's 'Till Eulenspiegel,' and Respighi's 'The Fountains of Rome.' One of the soloists was Lisa Perli who, until last year, was known to us as Dora Labette. I record the fact to show that the snobbery by which a foreign sounding name assists an artist to success where a plain English name would perhaps be a hindrance, is not yet defeated here. Not that Dora Labette did not have success here as a concert singer; but it was as nothing compared with the sensation she made when she decided to appear as Mimi in 'La Bohème' under that other name. She sang an excerpt from that role at the opening Prom as a kind of celebration of earlier success.

Proms Now a Tradition

Some figures will perhaps illustrate the part that the Proms for half a century have played in English life. During the previous forty-one seasons, 2,418 concerts have been given. This is in itself a tribute to Sir Henry's spirit and stamina. The Prom audience is still peculiarly his public. The British Broadcasting Company was as wise in recognizing that fact ten years ago as he was in acknowledging the power that radio could bring to his two arms. Hardly another conductor in the country could carry out eight weeks of nightly and abnormally long programs and rehearsals with so broad a sympathy for all schools, periods and styles, and maintain so even a level of performance.

The program policy, of necessity, is conservative. Bach, Beethoven and Wagner remain the gods of this public. They, together with Brahms, are more zealously worshipped than ever. Those who complain that too little attention is given to the music of today and tomorrow at these concerts forget that the Bach, Beethoven and Wagner programs have not been supported by unchanging audiences during the past decade. Radio, after all, has made a difference. It has helped to bring a continuous supply of novices to take the place of those who, having made secure the groundwork of their appreci-

ation, have embarked on the venture of contemporary music. Not until the supply begins to fail will there be any justification for criticizing the one-composer concerts which are still a feature of the Proms.

It is the informality of the Proms which appeals to so many ordinary music-lovers. People who would probably find the average concert of the winter season too polite as well as too expensive, at a Prom listen to music in an unbuttoned mood. To such people a Promenade Concert season is an incalculable benefit. At no other time of year does a week of music-making provide such rich opportunity to escape from present discontents. The Proms, in brief, are helping thousands of average people to make themselves at home with music.

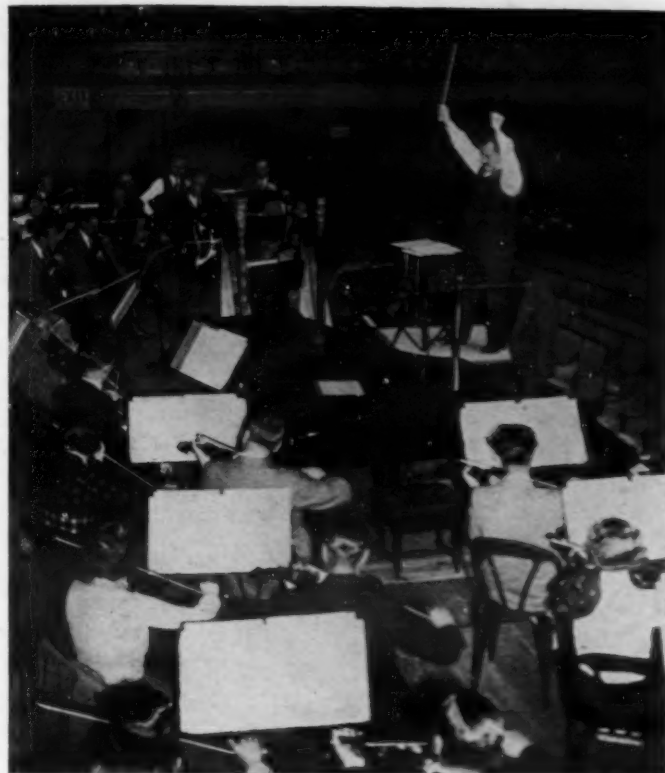
I still quarrel with the plan and shape of the programs. The American reader may ask: why trouble to criticize your concerts in our journal? The answer is this: the plan of program I have for some time been advocating for these concerts is that on which most American concerts are built. My experience of those concerts was that they were briefer and better balanced than ours.

There really is no reason for an arrangement which allots more than ninety minutes to the first part of a concert and three-quarters of an hour or so to the second part. Since these programs

are prepared chiefly for the average music-lover, they must be constructed with his special needs in mind. His power of assimilation must be regarded; his diet must be more carefully studied.

The Proms have already introduced us to a few first performances such as John Greenwood's 'Salute to Gustav Holst,' and Vladimir Vogel's 'Ritmica Ostinata.' More are to follow in the coming weeks.

A notable concert was that on Aug. 11 when the whole of the first part was devoted to the works of William Walton. 'Portsmouth Point' was followed by the Viola Concerto, with William Primrose as the soloist, the 'Façade' Suite and finally the Sym-



Sir Henry Wood Rehearses His Orchestra for the London 'Prom' Concerts

phony. For my part, I believe this last to be one of the most encouraging achievements in English creative music for about ten years.

BRILLIANT WAGNER CYCLE IN BAYREUTH

(Continued from page 5)

lain, that she absented herself from the 'Parsifal' performances for the first time in the history of the festivals.

Helge Roswaenge was again the Parsifal and, though he has grown into the role since he first sang it two years ago, he still cannot be said to be the ideal embodiment of the part. Marta Fuchs is an admirable Kundry dramatically, and there is no finer Amfortas anywhere today than Herbert Janssen, but the weak point in the rank of the singers was the Gurnemanz of Ivar Andresen, once the bright ornament of the Bayreuth 'Parsifal.' His voice seems to have lost all tonal mellowness and his impersonation all its edge and creative insight, so that not even Furtwängler himself could make this Gurnemanz anything but frankly leaden and dull.

The 'Ring,' with all the Berlin principals (Leider, Böckelmann, Müller, Völker, Lorenz and Klose), was a polished and shining replica of the Furt-

wängler performances in the capital, the added lustre being traceable to the magnificent orchestra and the flawless performances of the chorus under the direction of Friedrich Jung. Among the many fine individual performances, the most outstanding both vocally and dramatically was the Loge of Fritz Wolff, who has sung this role in Bayreuth for several seasons. This very intelligent artist always imbues his role with a touch of spiritual revelation, and now that his voice is freer and has lost the tired, strained quality that hampered him so long, he is able to give poignant expression to the symbolic message of the part. Certainly his Loge had a spiritual depth that is rarely encountered in this role.

This year the Bayreuth season was divided into two parts, one before and one after the Olympic Games. The second half will be conducted by Heinz Tietjen, who should only find it necessary to give the reins to the orchestra.

Questions of economy may have played a part in this strange arrangement, but since the public will be drawn almost exclusively from the political organizations and affiliated societies, artistic considerations may be assumed to be of minor importance.

REINER RETURNS

Conductor Back after Summer in Europe—To Open Broadcast Series

After a summer in Europe, two months of vacation having been preceded by his first appearance as conductor at Covent Garden, Fritz Reiner returned on the Rex on Sept. 3. The first events on his winter schedule are five broadcasts with the Detroit Symphony in the Ford series, opening Sept. 20. After that, he will go to San Francisco to conduct 'Die Walküre,' 'Götterdämmerung' and 'Tristan' at the opera there, returning to Detroit in December for guest appearances with the Detroit Symphony.

In January Mr. Reiner will go to Rome, Florence, Turin and Stockholm for symphony concerts, to London for a B. B. C. broadcast and make a trip to this country before returning for the Covent Garden season in April.

American Guild of Performing Artists Adds Members

New members recently added to the roster of the American Guild of Performing Artists, of which Lawrence Tibbett is president, are Lanny Ross and Marion Telva, life members, and Chase Baromeo, Edwin Hughes, Maria Kurenko, Josef Lhevinne, Francis Macmillen and Lee Pattison, members.

Jascha Heifetz, Alma Gluck, Deems Taylor and Richard Bonelli are vice-presidents of the guild.



Off Duty: Maria Müller, Max Lorenz, Marta Fuchs, Franz Völker, Herbert Janssen

CARLOS CHAVEZ: Decidedly No "Mañana" Mexican

One of New Composer-Conductors for Philharmonic, a Leading Figure in Mexico's Music, Impresses Visitor with His Seriousness, Vitality and Dramatic Fervor—Orchestra's Good Comes Before His Own—His Days Planned "to Split Second"

By HELEN L. KAUFMANN

Co-author of 'Minute Sketches of Great Composers' and 'Artists in Music of Today'

I WAS watching a new mural evolve under the facile brush of Diego Rivera in Mexico City. "Tell me about Mexican music," I said to him. "Where should I go to hear it at its best?"

Rivera laughed. "In Mexican music," he replied, "there are only Carlos Chavez and the Indians."

That seemed simple enough. Reserving the Indians for a later day, I went in search of Chavez, and found him in the small, bare auditorium of the American Church on the Calle de Articulos, conducting a rehearsal.

Orchestras in their shirt-sleeves are an old story, yet I was a little startled by the assortment of men and costumes. Some were in the uniforms of police, others in overalls or their equivalent. There was a sprinkling of women. The age-gamut was from sixteen to sixty. It was not a prosperous-looking organization.

Beau Brummel by Contrast

Chavez himself, in his bright blue sweater and full grey trousers, looked positively a Beau Brummel in comparison. There seemed a quality of electricity in that sweater—or in the man beneath it—for the attention of every player was focussed upon the conductor with concentrated intensity. A magnetic current flashed from the brown eyes behind the heavy hornrimmed spectacles. High Indian cheek-bones and golden-brown complexion, coal-black hair, a lock of which falls over his eyes when he is in action, attest his Indian-Spanish ancestry. He is not a tall man, but as he rises to his toes to give the first beat, and brings his arms above his head in a magnificent circular sweeping gesture, he gives the appearance, not only of height, but of unlimited power. His beat is strong and unhesitating, while the gestures of his admonitory left hand are few but extremely expressive.

Rehearsals, I found, were conducted from 7.30 to 10 a. m. in the Palacio de Bellas Artes, and from 1 to 3 p. m. in the American Church. These are "off" times in Mexico City, where the afternoon siesta hour is rigidly observed, to the point where all stores are closed and business is at a standstill. But the orchestra must take the halls which are available at the hours when they are free. In order to reach the Palacio at 7.30, Chavez is obliged to leave his home at an unearthly hour. Yet he not only arrives on the dot, but before leaving home puts himself through the routine of conductorial setting-up exercises which constitute his morning devotions. Consequently he is clear-eyed, clear-headed, filled with an almost mystical power which he communicates to the men when he faces them at rehearsal.

There is no need for him to "discipline" by scolding and harsh words.



Carlos Chavez Conducting the Opening Concert of the Orquesta Sinfonica de Mexico Summer Season—"Afterwards All Smiles"



The Composer-Conductor, Carlos Chavez

Profanity—which does not really sound offensive in Spanish—is an unknown quantity. His instructions, issued in a low but resonant conversational tone, are positive—not "Don't's," but "Do's." He is dealing with men not nearly as proficient, technically, as those in the big orchestras here. In many cases, he has practically taught them their instruments. It is a liberal education to watch him illustrate for the violinists how they can best handle changes of bow to secure a continuous singing tone, to the winds how they should attack, to the pianists what Vivaldi meant by steadiness of rhythm without monotony. He plays all the instruments of the orchestra, either in actuality or in mind, during the course of the morning.

If the composer is present, he con-

sults him freely. He turned repeatedly to Aaron Copland while reading through the orchestral part of the piano concerto, to verify his own interpretation—not in doubt, but in deference, to the composer's wishes. The rhythms were extremely complicated, the jazz sections tricky, but he went over and over the difficult parts with unwearying patience. On the rare occasions in rehearsing when he raises his voice, he does so deliberately, not in anger, but in emphasis. An occasional sforzando, he says, is as effective in speech as in music. His favorite injunction is "Vista, vista" ("Look!") He begs for complete attention. And when working up to a big crescendo, his voice rises above the storm of the orchestra crying, "Mas, mas" (more!) "Don't you know," he asked his men, "that you cannot achieve an expressive if you can't play forte?"

A Friendly Talk, a Jest

The piece over, while his musicians are having a cigarette—he himself rarely smokes—he sits down, and in his ordinary speaking voice, which is low and musical, discusses the music they are playing. There is no thought of lecturing "ex cathedra." He merely talks things over, as friend to friend. Turning from one choir to another, he suggests how the individual and collective performances can be improved. Young as he is—only thirty-six—he has both dignity and authority. Yet he is not averse to joking with the men, particularly when the tension of learning a new composition has tired both them and him. The smiles with which they welcome his jesting comments are a reflection of his own, which at these moments has a naïve, small-boy quality in contrast with his habitual seriousness.

At the first rehearsal of the Sibelius Fourth Symphony, the assistant conductor read it through, with Chavez seated beside the podium. He listened attentively, making notes meanwhile for the assistant's benefit in the small score with which he

followed the performance, and throwing in occasional low-voiced suggestions. Then he took the baton, conducting, as he usually does, without score. A musical Pygmalion, he at once breathed life into the dead marble of the performance, imparting to it, even in the reading, that dramatic excitement which is the essential quality of his work. The rehearsal at an end, he eagerly questioned friends who had come to listen. "How was the symphony? And Debussy's 'La Mer'? How did it sound? Was the balance good? Have you any suggestions?" And, "No, I don't want compliments. I really want to know what you think of it."

Afterwards, when the men had disbanded, his secretary brought him a large batch of letters to sign. There is a prevailing notion that Mexicans are unbusinesslike, unsystematic, and unpunctual. But Chavez is no "mañana" Mexican. His day is planned to the split second. So much time for the rehearsals which bisect his day. So much for the studio in San Luis Potosi, where he composes. So much for the offices of the Orquesta Sinfonica de Mexico in the Calle Isabel la Catolica, coping with the details of administration. And so much for the wife and three children who form the unobtrusive but essential background of his life.

Out of Tribulation

Over a post-rehearsal breakfast at Sanborn's, he told me something of the difficulties of a conductor in Mexico. Two years ago, he resigned his government post as head of the Ministry of Art under the Department of Education. The task of supervising all instruction in painting, sculpture, literature, and music, in addition to teaching music, conducting, composing and writing, was wearing him out. Moreover, there was too much political garlic mixed in his artistic salad.

He was already directing the Orquesta Sinfonica de Mexico. The men of the musicians' union had formed it spontaneously and invited him to conduct it. He saw great possibilities in the raw—very raw—material at hand; resigned his gov-

(Continued on page 26)

FINAL DELL WEEKS OF UNCOMMON INTEREST

Artistically Successful Season Ends on Aug. 20—Philadelphia Ballet in Several Programs—Heifetz, Spalding and Zimbalist Appear—Iturbi in Dual Role—'Aida' Is Final Opera

PHILADELPHIA, Sept. 10.—The 1936 series of summer concerts at Robin Hood Dell came to an official close on Aug. 20, although there was an extra-season event on the 21st for the Relief Fund of the local Musician's Union. In several respects this season was the most successful since the Dell concerts were inaugurated in 1930, largely because of the prominent soloists that appeared. Part of the artistic

success of this year must also be attributed to the policy of having one conductor, José Iturbi, conduct the majority of the orchestral programs. In point of attendance, audience-records were made and broken especially during the final three weeks covered by the ensuing review.

A choreographic program was offered by the Philadelphia Ballet, Catherine Littlefield, director, on August 3 and 4, Saul Caston conducting. The works performed were 'Soirée Galante' to music of Chopin; 'Viennese Waltz' to music of Johann Strauss, and 'Bolero' to Ravel's piece of the same title. The choreography of the three ballets was devised by Miss Littlefield, who participated as one of the solo dancers in the first and third. 'Viennese Waltz,' in which the music was arranged by Bernard Morgan, young Philadelphia musician, proved the most appealing feature. In addition to Miss Littlefield, solo dancers included Dorothe Littlefield, Joan McCracken, Karen Conrad, Mary Woods, Thomas Cannon, Alexis Dolinoff, and Edward Caton.

Record Crowd Hears Heifetz

One of the season's record crowds turned out on Aug. 7 when Jascha Heifetz appeared as soloist in the Tchaikovsky Violin Concerto, giving a performance which demonstrated anew his superb technical and tonal mastery. He also displayed his artistry in Chausson's 'Poème,' and in two encores with orchestra, the 'Havannaise' of Saint-Saëns, and the popular 'Gypsy Airs' of Sarasate. Mr. Iturbi conducted. Purely orchestral items were Brahms's 'Tragic' Overture and the somewhat boring symphonic poem, 'Le Chasseur Maudit' of Franck.

On Aug. 8 Mr. Iturbi led a program substantial in its musical values, the list including the Brahms Second Concerto in B Flat for piano and orchestra, and Beethoven's 'Pastoral' Symphony. Martha Halbwachs Masséna gave a creditable technical rendition of the solo part of the Brahms opus. In response to applause, solo works by Chopin and Brahms were given.

A program featuring Beethoven's

Fifth was conducted by Mr. Iturbi on Aug. 9, other numbers including Schubert's 'Rosamunde' overture and works by Debussy, Ravel, Richard Strauss, and José André, an Argentine composer represented by his suite, 'Impressions of Buenos Aires.' On Aug. 10 and 11, another choreographic program, Ted Shawn and His Men Dancers was given, Mr. Caston conducting. The group showed proficiency in several works.



Josef Wissow

The most interesting to reviewer being 'Primitive Rhythms' to music by Jess Meeker, composer-pianist for Mr. Shawn. Mr. Meeker was also represented by music to 'The Hound of Heaven' inspired by Francis Thompson's poem and interpreted by Mr. Shawn as a solo item.

The concert of Aug. 13 offered Mr. Iturbi in the dual role of conductor and soloist and the program was one of the finest of the season in regard to musical content. Beethoven's Eighth Symphony opened the program, after which Mr. Iturbi seated himself at the piano and gave a beautiful technical and interpretative performance of Mozart's Concerto in E Flat, conducting the orchestral accompaniment as well. Following the intermission the conductor-pianist essayed Beethoven's Concerto in C Minor, in the same manner. On Aug. 14 Mr. Iturbi conducted Schumann's 'Rhenish' symphony and a Wagner group in which Margaret Harshaw, contralto; Eugene Loewenthal, and Beal Hober, soprano, were soloists in excerpts from 'Rheingold,' 'Walküre,' and 'Tristan.' Josef Wissow, Philadelphia pianist, was heard on Aug. 16 in Beethoven's Concerto in G, No. 4.

'Aida' Is Final Opera

Verdi's 'Aida,' final opera of the Dell series, drew capacity audiences on Aug. 17 and 18. Alexander Smallens conducted with his usual efficiency and the performances were good. The cast included three members of the Metropolitan, Rosa Tentoni, in the title role; Bruna Castagna, as Amneris, and Sydney Rayner, as Radames. Other participants were: Harold Kravitt, as Ramfis; Giuseppe Martino-Rossi as Amonasro; Eugene Loewenthal,



José Iturbi Is Presented with a Gold Chain from Members of the Philadelphia Orchestra by Samuel R. Rosenbaum, Its Vice-President, as Arthur B. Lipkin, Chairman of the Committee, Looks On

as the King; Vera Resnikoff, as the Priestess, and Sherwood Angelson, as the Messenger. The incidental dances were interpreted by members of the Philadelphia Ballet, with talented Joan McCracken as soloist.

An all-Beethoven program was given on Aug. 19 with Mr. Iturbi conducting. The Violin Concerto was played by Albert Spalding. The other work was the Ninth Symphony, in the finale of which the vocal solos were sung by Louise Lerch, soprano; Margaret Harshaw, contralto; Robert Topping, tenor, and Eugene Loewenthal, bass, and the choral portions by the Strawbridge and Clothier Chorus.

The official final bill, led by Mr. Iturbi on Aug. 20, featured the Brahms First Symphony, Wagner's 'Meistersinger' Overture; Debussy's 'La Mer,' and Mozart's 'Eine Kleine Nachtmusik.' The extra-season concert on Aug. 21 drew an audience which was small due to threatening weather. Efreim Zimbalist was the soloist in the Brahms Violin Concerto, and the conductor, Alexander Hilsberg, concertmaster of the Philadelphia Orchestra, who made his Philadelphia debut as an orchestral leader with Mozart's 'Marriage of Figaro' Overture and Beethoven's Fifth Symphony. Unfortunately Mr. Zimbalist did not appear until after the intermission, and but one movement of the concerto was performed when rain "broke up" the concert.

WILLIAM E. SMITH

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PHILADELPHIA HERALDS NEW MUSIC SEASON

Ormandy, Stokowski and Whiteman to Conduct Orchestra—Soloists Are Listed

PHILADELPHIA, Sept. 10.—According to announcement by the chief musical organization here the season of 1936-1937, holds much of promise for music lovers of this area. The Philadelphia Orchestra will give twenty-eight pairs of Friday afternoon and Saturday evening concerts in the Academy of Music, and in addition a series of ten Tuesday evening concerts, five special Youth concerts, and two programs for children. Eugene Ormandy will conduct the opening four weeks, after which Leopold Stokowski is scheduled to lead for three weeks. Paul Whiteman, the only guest-conductor of the season, will conduct a pair of concerts on Nov. 27

and 28. From then until April Mr. Ormandy is in charge, after which Mr. Stokowski will return for the last three weeks of the series. The list of soloists include Fritz Kreisler, Jascha Heifetz, Mischa Elman, and Iso Briselli, violinists; Josef Hofmann, Artur Schnabel, Sergei Rachmaninoff, Vladimir Horowitz, Mischa Levitzki, and Rosalyn Tureck, pianists; Kirsten Flagstad, Lawrence Tibbett, and Lauritz Melchior, vocalists, and Gregor Piatigorsky, 'cellist. Rachmaninoff will appear in the world premiere of his new symphony. A Beethoven cycle, to be conducted by Mr. Ormandy, is projected, and other events of special character are under consideration, details to be made known later. In the field of opera the principal announcement so far is that the Metropolitan will give six performances.

W. E. S.

Returns to Philadelphia

PHILADELPHIA, Sept. 10.—Sascha Jacobinoff, Philadelphia violinist and conductor, recently returned to his home city from California, where he achieved critical and public commendation as director of the 1936 Bach Festival at Carmel. The second annual festival of its kind in that community, it offered five concerts which afforded Mr. Jacobinoff opportunities to display his capacities as a conductor of Bach's choral and instrumental music, as well as a soloist.



Sascha Jacobinoff

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The best vocal teacher I have ever met, whom I recommend strongly.

Mme. Schumann-Heink, 1911



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Mario Chamlee, 1936

To my friend William Thorner, whom I consider a great vocal teacher.

Cleofante Campanini, 1916

To my dear friend Thorner in sincere appreciation. Affectionately.

Rosa Raisa

To Dear Maestro Thorner:
The superior master, with affection and appreciation.

Amelita Galli-Curci, 1916

To My Dear Friend Thorner:
With my appreciation and gratitude.

Margaret Matzenauer, 1932

To my old friend Bill Thorner, the greatest of the singing teachers of today, one of the few carrying on the old bel canto tradition.

John McCormack, 1932

To William Thorner—My dear friend and teacher in profound gratitude.

Norman Cordon, 1936

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APPOINTMENTS THROUGH SECRETARY

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FOLKLORE is THEME of WHITE TOP CONFERENCE

MARION, VA., Sept. 10.—The White Top Folk Conference held at Marion College from Aug. 3 to 13, and the sixth annual folk festival on White Top Mountain on

Aug. 14, 15, were pronounced by far the most successful yet held, from the standpoint of program and general quality of native material offered. Distinguished writers, musicians, speakers and folklorists from fifteen states, Eng-

Authorities Gather on Mountain To Hear and Discuss Native Art

TRIBUTES



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I cannot begin to express my gratitude for all you have done for me—voice, health, spirit and peace of mind."

Do let me tell you how much I enjoyed my rehearsal with your artist-pupils yesterday; it is a real and rare pleasure to play for singers of that sort of accomplishment and possessed with such fine vocal production."

Excellent musicianship, perfect voice production, even tone of scale throughout the entire range, fine diction and individual interpretation and artistry are some of the attributes which the critics say I possess, all of which is due to your wonderful teaching and priceless guidance."

Greatest of all is the simplicity and effectiveness of your system and the ease, freedom and joy of singing through your Normal Natural Voice Development."

Every bit of my success is due to your guidance and inspired teaching."

So you see, Miss Gescheidt, it's thanks to you and your wonderful system that I owe my success."

Critics lauded Miss Gescheidt's artist, his beautiful voice, excellent enunciation, superb pianissimo and many other points."

He remarked that all the students from Miss Gescheidt's sing freely, artistically and surely."

Ever so many have remarked about the ease of my production, a decided increase in volume and richness of quality."

It is no surprise, then, that your students are constantly in demand."

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land and France, took part in conference and festival, with visitors from many other states.

Leading features of the conference were the courses in folk music study under John Powell, Virginia composer-pianist, and in folk dancing under Richard Chase, Institute of Folk Music, Chapel Hill, N. C. Powell's course, begun at Marion in connection with the 1933 White Top festival, included the background and history of Anglo-Saxon folk music, its emotional and technical qualities, modal characteristics, and discussion of the various types. Numerous illustrations were given by both folk and art musicians, with the singing of many folk songs. Especially valuable were the illustrations given by John Powell himself at the piano.

The folk dance classes under Richard Chase were a new venture this year, and instantly established themselves as a permanent part of the White Top undertakings. Traditional singing games, "play-party" games, English and American country dances, with the more highly developed ritual Morris and sword dances, were included. Some of these were given on the White Top festival program, arousing such interest that plans are already under way to continue instruction in these and other traditional dances, both in connection with the folk conference and festival, and elsewhere in the vicinity of White Top.

Two other important conference features introduced this year were the scholarly, yet entertaining, lectures on balladry by Robert W. Gordon, writer-folklorist of Washington, D. C., comprising a survey of folksong and its relation to the artist and the collector; and the folk drama series by Louise Burleigh (Mrs. John) Powell, delightfully illustrated with rhymes, tunes, balladry, and examples from ancient Robin Hood plays, mummers' plays, medieval and Elizabethan drama.

Lectures on Folk Arts

In addition to classes and lectures, various subjects were included in the conference pertaining to the folk arts and crafts and their relation to American creative art, culture, education and economics. Speakers were Dr. Sydney Hall, of Richmond, Va., state superintendent of public instruction, and Ralph Borsodi, director of the School of Living, Suffern, N. Y. Mrs. Eleanor Gordon, also of the School of Living, demonstrated weaving during the week, on a hand loom brought from Westover-on-the-James by Richard Crane, president of the Virginia State Choral Festival Association, and assisting with this phase of the conference.

Ella Agnew of Richmond, Va., state director of Women's and Professional Projects, WPA, presented an enlightening survey of the work being done through the WPA, in women's handicraft in Virginia, and the possibilities for further development. Immediately following the handicraft session, a display of mountain handicraft, with informal reception, was given at Rosemont, home of Mr. and Mrs. B. E. Copenhaver. Mrs. Copenhaver is director of the Rosemont Industries.

Phillips Barry, folklore authority of Massachusetts, prevented by illness from participating in person, sent a compre-

hensive and illuminating paper on "The Part of the Folk Singer in the Making of Folk-Balladry."

Mrs. Harrison Robertson of Danville, Va., honorary chairman of hymn study, National Federation of Music Clubs, also absent through illness, sent a paper on the influence of folksong in church music, which has been requested for publication in full, in *Music Clubs Magazine*.

Exceptional interest was aroused by the traditional Carolina "Jack tales" introduced by Richard Chase, and heard informally from mountaineers of Beech Creek, N. C., at Hungry Mother State Park near Marion, in which beautiful out-of-door setting several conference events were held. Major R. Raven-Hart, Irish author and traveler now living in La Ciotat, France, and a guest at the conference, offered interesting parallels to these mountain versions of ancient folklore. Dr. Frank Brown of Duke University, Archivist of the North Carolina Folklore Society, continued next day the subject of mountain superstitions and lore, with Virginia and North Carolina mountain folk offering accounts of witch rites and customs, charms and cures.

Guests at Folk Dance Session

A folk dance session was conducted by May Gadd of New York, Director of the English Folk Dance Society of America, assisted by Carol Preston of New York, and Mr. Chase; and introducing as guests Captain and Mrs. William Kettlewell of Oxford, England, prominent members of the English Folk Dance and Song Society.

The relation of the National Federation of Music Clubs to the folk movement was discussed by Mrs. Louis Dunlap, president of the Virginia Federation of Music Clubs, introduced by Mrs. Cloyd Kent, president of the Marion music club, and assisted by Mrs. Clara Palmer, former hymn study chairman of the Virginia Federation. Annabel Morris Buchanan, Marion composer who is director of the White Top festival and conference and has also been for four years head of the department of American Music and Folk Research of the National Federation of Music Clubs, spoke of the folk festivals and study through the Federation; sixteen states having recently included chairmen for folk research, in addition to other work being done in this field by the organization.

George P. Jackson, author, of Vanderbilt University, Tennessee, identified with the White Top festival since its start, spoke on the "white spirituals" which have made his name known to all folklorists; and introduced Dr. Carlton Sprague Smith, Chief of the Music Division of the New York Public Library, who spoke on American folksong from the standpoint of the librarian.

An entertaining account of Elizabethan plays, with sword dance and mummers' play, at Appalachian State Teachers' College, Boone, N. C., was given by Prof. W. Amos Abrams, assisted by Eugene Garvey, showing photos of the dancers in traditional costumes.

Musical Acculturation Problems of the Southern Appalachians were discussed by Charles Seegar of Washington, D. C., Technical Assistant in Music, Special Skills Division, Resettlement Administration.

A session of the Southeastern Folklore Society was conducted by Maurice Matteson, president, of Columbia, S. C.; with Mellinger Henry, New Jersey author-folklorist, vice-president; and Alton C. Morris of the University of Florida, editor of the Bulletin of the Society.

Rev. E. H. Copenhaver, president of Marion College, Bascom E. Copenhaver, superintendent of the Smyth County schools, Robert L. Anderson, publisher of

(Continued on page 17)



BRUNO WALTER

Vienna Critic's Life of Noted Conductor Is Worthy Companion to His 'Toscanini'—Introductory Pages by Lotte Lehmann, Thomas Mann and Stefan Zweig

JUST at the right moment, shortly before the sixtieth birthday of the artist (Sept. 15, 1936), appears the first attempt to present the great conductor and artist, Bruno Walter, in a worthy biography and to interpret his personality. With this monograph (published by the Herbert Reichner-Verlag, Vienna) Dr. Paul Stefan has given us a worthy companion piece to his Toscanini book; Thomas Mann and Stefan Zweig have written introductory words of appreciation and Lotte Lehmann, whose singing Walter loves to accompany, has distributed as a poetic prelude a stirring poem: 'Mit Bruno Walter am Klavier. . . .' ('With Bruno Walter at the piano. . .').

Fascinated by Stefan's fluent style, we follow the boy through his days in Berlin, his first attempts to delve into the mysteries of the orchestra; we accompany him on his tours across the

footlights in little provincial towns and are witnesses of his first meeting with Gustav Mahler in Hamburg. From then on his fate is decided: he succumbs to the irresistible power of this man, becomes his pupil and most intimate friend.

Vienna and Germany

In 1901 Walter is summoned to Vienna by Mahler and now in a period of unsurpassed activity he experiences at first hand the wonders of that golden age of the Vienna Hofoper (Court Opera). After Mahler's departure (1907) Walter remains in Vienna as the director of opera and chorus until 1912; then he goes to Munich as the general music director and successor to Felix Mottl. In this post he effects a complete reform of the Munich opera; he rejuvenates the ensemble and enriches the repertoire. The romantic opera and, above all, the creative activity of Hans Pfitzner are his outstanding achievements, whereas at the same time guest appearances make him one of the most famous and sought after orchestra conductors in the whole world. His extremely amiable disposition wins him the best of friends wherever he goes. After leaving Munich he finds a permanent post in Berlin as director of the opera there, and in Leipzig as conductor of the far-famed Gewandhaus concerts. The political upheaval in January, 1933, puts an end to his activity in Germany. He becomes once more the beloved 'guest conductor,' in recent times he has won a dependable base in Vienna and in Salzburg, for whose festivals he and Toscanini have come to be regarded as the mainstays.

Along with his musical activity Walter finds time for writing a book of Gustav Mahler memoirs, of which he intends to make himself a present on his sixtieth birthday, and for a series of lectures, of which the one on "Die moralischen Kräfte der Musik" ('The Moral Forces of Music') attracted a great deal of well earned attention last year.

All this is fascinatingly related in Dr. Stefan's book. Zweig reaches the heart



Suse V. Winternitz

An Intimate Family Scene: The Conductor at Breakfast with His Wife and Daughters

of Walter's nature and disposition in the preface, where he characterizes the artist as a master devoted to his work in the following words: "This wonderful capacity of devotion is still today the deep secret of his musical genius. Bruno Walter never strives to impress any arbitrary ideas of his own upon the music which he interprets; rather it is his joy and delight to make himself the perfect servant of its transcendent intent. And whereas in the

case of that other genius of musical interpretation, Toscanini, we experience moments when the orchestra seems to vanish and all musical power appears to emanate solely from the maestro's will, with Walter, on the other hand, at the peak of his inspiration it seems as though he were no longer present, as though he had been swept away by the wave, a human personality entirely resolved into an instrument, into musical sound."

WILLI REICH

CHICAGO SYMPHONY SOLOISTS ARE CHOSEN

All to Appear with Orchestra Under Stock—Two Guest Conductors

CHICAGO, Sept. 10.—The Chicago Symphony will open its forty-sixth season on Oct. 15 in Orchestra Hall under the baton of Frederick Stock, who enters his thirty-second year as head of the orchestra.

Dr. Stock has engaged twenty-two soloists for the twenty-eight week season. Of these, four are native Chicagoans, and products of Chicago schools and teachers. They are: Tomford Harris, pianist; Joseph Vito, harpist; John Weicher, violinist, and Rosalyn Tureck, pianist, the last-named a winner of the Schubert Memorial contest last season. Besides the above, soloists at the various series will include the following:

Guionar Novaes, Ernest Schelling, Jan Smeterlin, Serge Prokofieff, Alexander Brailowsky, Josef Hofmann, Vladimir Horowitz, Rudolph Ganz and Myra Hess, pianists; Fritz Kreisler, Mischa Mischakoff, Albert Spalding and Stephen Hero, violinists; Gaspar Cassado and Gregor Piatigorsky, 'cel-

lists, and Claire Dux, soprano.

For the period of Dr. Stock's winter vacation, two guest conductors have been engaged: Mr. Prokofieff, who will appear in the triple role of composer, conductor and pianist, and José Iturbi, who will make his podium debut here.

The orchestra season will consist of twenty-eight Thursday evening concerts, twenty-eight Friday afternoon concerts, twelve Tuesday afternoon concerts, fourteen popular concerts on alternate Saturday nights and six Young People's concerts on the third Wednesday afternoon of each month. Performances falling on Dec. 24 and 25 have been postponed thus lengthening the season by one week and bringing it to a close on April 30.

Schelling Represents U. S. at International Theatre Congress

Dr. Ernest Schelling, member of the board of governors of the American Guild of Musical Artists, was to attend the Ninth International Theatre Congress held during the week of Sept. 3-10 in Vienna as official representative of the United States Government and of the American Guild of Musical Artists.

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A Successful Musical Summer—and Promise for the Winter

MUSIC, as an activity, is always one of the first fields to be affected by an economic depression. It is easy to see why this is so, as long as concerts are considered a "luxury" and apparently do not offer the average human being the totality of escape from reality which, say, the movies do in a period of economic and spiritual woe. When an individual has less money to spend, he often cancels subscriptions to concert series, and does not attend as many single concerts. Consequently, the artist receives less monetary reward for his services, has less to spend, and the cycle is complete.

This is an old story and well known. But it is well to keep it in mind.

We have just ended a summer season in which the reverse principle operated. People apparently had more money to spend this summer, and millions of them spent it on the summer music which has grown to such magnitude and importance in this country. Not only is it encouraging to recognize that a real and deeply felt desire for music has led these millions to the open-air auditoriums night after night, but it is pleasant to consider this condition in terms of figures as an indication for the future.

Take Philadelphia's Robin Hood Dell concerts, for example. We have the word of *Variety*, that indefatigable news-and-figures collector, that although attendance was slightly less than last year, receipts rose about \$10,000 and the men, playing on a co-operative basis, made about \$50 a week as against last year's \$44.25. The summer was the best, both financially and artistically, in the Dell's history.

Hollywood Bowl, too, turned up in the black instead of the red, its deficit-lifting attributed in

great measure to the presence of one or two headline soloists who drew enormous crowds.

New York's Stadium concerts still show the expected deficit, although the burden was lightened somewhat by the same circumstances as Hollywood's—distinguished soloists who caught the public's fancy and dollars.

THE success of the Berkshire Festival is another case in point. Completely renovated as to personnel, with the illustrious Boston Symphony and its conductor, Dr. Serge Koussevitzky, as drawing cards for 15,000 people from twenty-five states, Europe and Canada, this venture finds itself with a surplus and keen enthusiasm for another season.

Also on the safe side of the ledger was St. Louis's Municipal Opera, with record attendance, record gates, record weather—not one performance had to be cancelled. This is no novelty for the Mid-West outdoor opera, however, as it has always paid its bills. This year there will be a surplus.

Ravinia Park in Chicago, re-opened for symphony concerts, reports satisfaction with finances and artistry, and will be the scene of a six-weeks season next summer. And because of Chicago's whole-hearted response to free concerts at Grant Park, the Chicago Park Board has approved the idea of James C. Petrillo, president of the Chicago Federation of Musicians, to build a new bowl for music on the lake front. This structure will be modeled after the New York Lewisohn Stadium and will seat more than 50,000, it is said. It will be ready by 1937.

The San Carlo Opera also registered a double score with light operas at two vacation spots near New York City. And let us not forget that crowds still favor the popular-priced opera in New York's Hippodrome.

THUS reads the summer record in important centres. And what of the winter? We have two indications that confidence is abroad in the musical world. To judge by the bookings in New York's two big concert halls, recitalists feel that this is going to be a good year. Town Hall reports that ninety-five per cent of all available week-day evenings are sold, and that more than eighty per cent of Saturday and Sunday matinees and evenings are definitely signed for—an increase of seventy-three events over this time (Sept. 1) last year. About 100 of these prospective concerts will be given by debutants—an impressive number for any one hall in any season. An interesting trend is noted toward the booking of week-day matinees for debuts. November will be crowded with them.

Carnegie Hall's forecast is decidedly better from the recital standpoint, although the shortening of the Philharmonic-Symphony's season has affected the schedule here. A new broadcast series and the oncoming flock of recitalists will no doubt help to fill this gap, however, and heavy booking is expected all through September.

It will remain to be seen how fortunate are the aspiring ones who have secured, at no small expense, opportunities to reveal their art to New York's public. But that they have the confidence shows the temper of the times.

TO SUBSCRIBERS:

In sending in changes of address at the end of the vacation period it is earnestly requested that both the summer address and the address to which the paper is to be mailed during the winter be given, both in explicit form.

Personalities



John McCormack Talks Over Musical Matters with Col. Fritz Brase, Director of Irish Army Bands, at a Garden Party Given by the American Minister in Dublin. The Tenor Plans to Return to the United States This Month After Two Years' Absence

Pons—It is rumored that Lily Pons, soprano of the Metropolitan Opera, may appear in a screen version of Noel Coward's 'Conversation Piece.'

Sibelius—During the celebration of its 350th anniversary, the University of Heidelberg bestowed the degree of doctor *honoris causa* upon Jean Sibelius.

Isola—The brothers Isola, for some years directors of the Paris Opéra-Comique, who suffered grave financial losses in the field of theatrical direction, have returned to their original profession of prestidigitators.

Tibbett—During his vacation, Lawrence Tibbett is said to be working hard on the title-role of Ambroise Thomas's opera, *Hamlet*. The last baritone to be heard in the part in New York, was Titta Ruffo who sang it with the Chicago organization on one of company's annual visits.

Bentonelli—The Metropolitan Opera tenor, Joseph Bentonelli, was playing a minor part in the play, 'Men in White,' at the Berkshire Summer Playhouse in Stockbridge, Mass., during August under the name of Seawell. His identity was undisclosed until a New York critic "discovered" him.

Paderewski—The noted pianist and statesman, Ignace Paderewski, began work on his first motion picture, 'Moonlight Sonata,' for which he is engaged by Pall Mall Productions, London, by rejecting all six of the pianos which the director had imported for him to look over and "choose one."

Moore—The first item of news imparted by Grace Moore, concert, opera and screen star, upon returning to America on the Conte Di Savoia on Aug. 20 was that she gets a cent a pound more for the chickens she raises at her place on the Riviera than does her neighbor, Maurice Chevalier. "I told the King of Denmark that and he said he believed me. Do you?" queried the soprano. Miss Moore has recently been busy in Europe compiling a cook book.

MODERN WORKS FOR BIENNIAL IN VENICE

Respighi Memorial Program to Be Given—Contemporary Works Are Included

VENICE, Sept. 5.—During this, the closing month of the twentieth biennial exhibition of international art, an international festival of modern music will supplement the art event in which fourteen nations are participating. Outstanding performances at the Venice festival will include a memorial concert dedicated to the late Ottorino Respighi given in the Piazza San Marco by the Florence Municipal Orchestra under Antonio Guarnieri. Also taking part in the festival will be the Trieste Choir led by Maestro Illersberg and an orchestra conducted by the young Venetian, Nino Sonzogno.

Among other events will be a program of contemporary music led by Fernando Previtali which will include the latest works of Alfredo Casella, Vito Frazzi, Nino Rota and Vincenzo Tommasini. The Kolisch Quartet has been invited to appear in the festival and will play, among other works, Alban Berg's Suite. The Venice biennial, which opened on June 1, will close on Sept. 30.

ANNUAL FETE ANNOUNCED BY WESTMINSTER CHOIR

Performances of American Music, Successful Last May, to Become Yearly Event

PRINCETON, N. J., Sept. 10.—Because of the success of the first festival of American music sponsored by the Westminster Choir School last May, it has been decided by the board of directors of the school to make this festival of choral and chamber music an annual event.

Desiring to secure the greatest possible representation to American composers, the National Association for American Composers and Conductors has agreed to cooperate with the school. The former will make a national canvass for representative scores and will present a New York concert in the fall of 1937 of the outstanding works chosen at the three-day festival to be held in the spring of 1937 at Princeton.

The festival will be similar to that held last May which brought forth new works of composers from all sections of the United States.

The Roth Quartet, Carl Weinrich, organist, and the Westminster Choir will be prominent in next year's festival. In addition to the New York concert, meritorious works will also be broadcast on national networks and recorded.

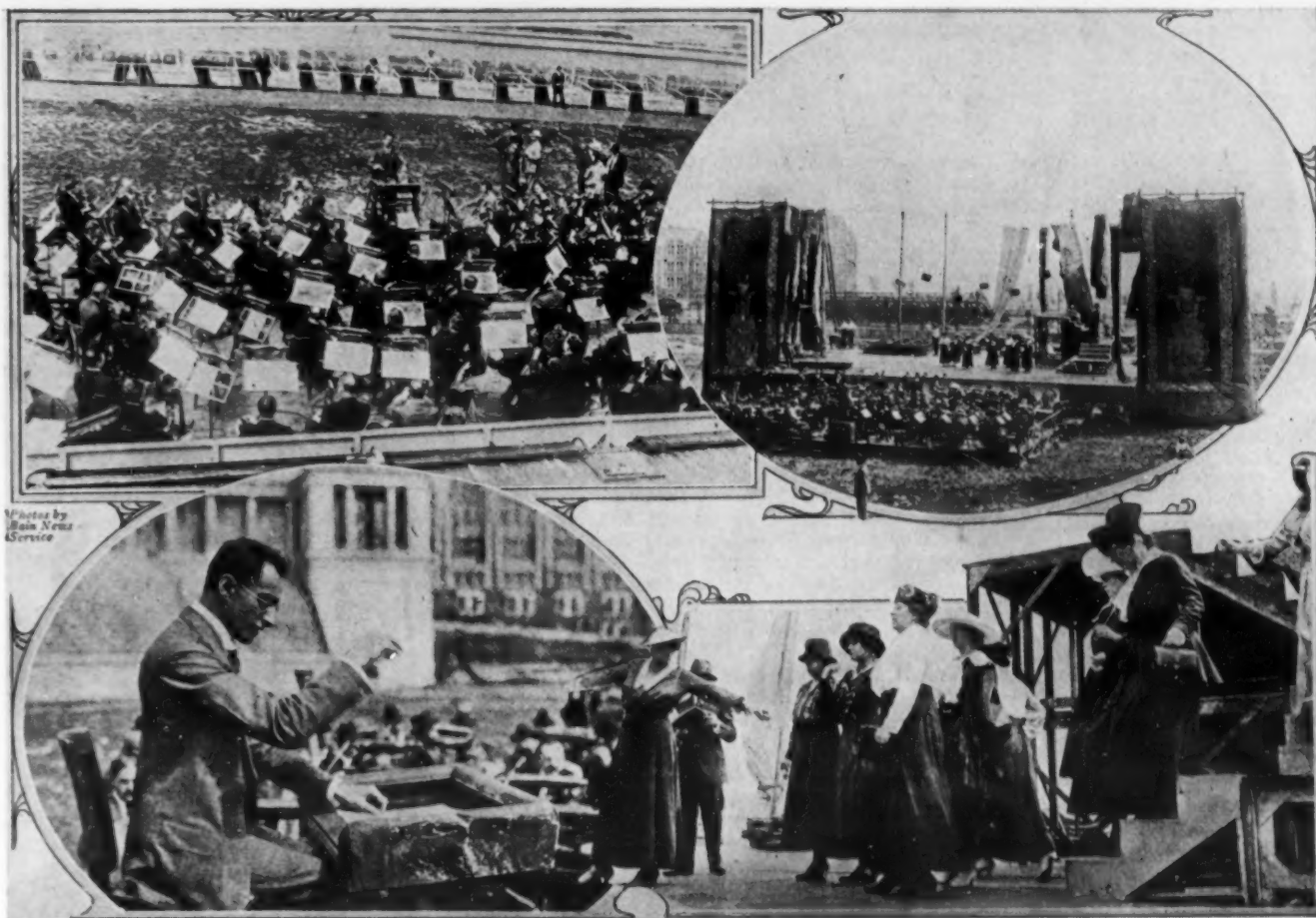
Native and naturalized American composers are invited to submit works for organ, piano, voice, violin, viola, cello, string quartet and a cappella chorus or any combination of these. Entries will close on Jan. 1, 1937, and scores should be sent to Roy Harris, chairman of the program committee of the N.A.A.C.C. and director of the Festival of American Music, Westminster Choir School, Princeton, N. J.

Leon Barzin in Salzburg

Leon Barzin, conductor of the National Orchestral Association, has been in Europe since June and has been attending the Salzburg Festival. He plans to return to New York about Sept. 15.

What They Read Twenty Years Ago

MUSICAL AMERICA for September, 1916



A Brand-new Venture—Open Air Opera in New York, and at the City College Stadium, Too! Artur Bodanzky Rehearses (Left, Above and Below); Stars and Stage-hands Mingle on the Improvised Stage (Above Right), and the Warrior Maidens Go Through Their Paces for a Performance of 'Die Walküre'

FOLK MUSIC AT WHITE TOP

(Continued from page 14)

the Smyth County weeklies, and Preston Collins, Marion attorney, assisted with the conference, which was sponsored locally by Southwest Virginia, Inc., the Marion music club and Chamber of Commerce.

A reception and square dance were given at Greystone Manor, home of Mrs. C. C. Lincoln, Sr.; with informal events at Hungry Mother Park and at the home of C. C. Lincoln, Jr., assistant manager of the White Top festival.

A significant forward step this year was the excellent presentation of an Elizabethan play, 'Two Angry Women of Abington,' written by Henry Porter in 1599, and given by the Barter Theater Players of Abingdon, Va., under the direction of Robert Porterfield, in accordance with the folk drama lectures by Mrs. Powell.

A delightful feature of both conference and festival was the Punch and Judy show given by Mr. Chase from ancient script in the British Museum, with clever additions of his own; including 'Some Conclusions on the Folk Conference' by Mr. Punch which convulsed his hearers.

The two-day festival on White Top Mountain included traditional songs and balladry, folk hymns, dances and "play-party" games; dance tunes on fiddle, banjo, dulcimer and pipes; and mountain bands. Twenty-two members of the Knox County (Tennessee) Harp Singers, directed by J. H. Shipnough of Knoxville, won high favor with their ancient hymns.

Another high point of the festival was the traditional Morris dancing, directed by Mr. Chase, with Henry Whitehead, conductor of the Norfolk (Va.) Symphony, Gordon Donald of Massachusetts, Ernest Mead, pianist, of Richmond, Va., Jack Langstaff of New York, and boys from Marion taking part. Country dances in-

cluded Bob Mast's group from Damascus, Va., and Tennessee, Joe Russell's dancers from Smyth, Washington and Grayson counties, Virginia; others from Abingdon, Va., Rusk, N. C., and from the classes at Marion.

Fiddlers, banjoists and bands entered from Virginia, Tennessee, West Virginia, North Carolina and Pennsylvania. Horton Barker, blind singer, Clyde Sturgill, "Sailor Dad" Hunt, singers; C. B. Wohlford and his son Ellis, and Jack Reedy, banjo champions; S. F. Russell with his son Joe, grandsons, and others of his family; Howard Wyatt, Emory Stroop, fiddlers; J. W. Testerman with his dulcimer; and other well known White Top champions took part, with many new this year.

Captain Kettlewell delighted the audience with a version of 'Barbara Allen' recorded at his home in England by Cecil Sharp. Mary Eddy of Canton, Ohio, sang an Ohio version of 'Lord Randall' with one of the best tunes yet recorded; and Miss May Gadd consented to give a Morris jig to 'Old Mother Oxford.'

John Blakemore of Abingdon, festival manager, announced the program numbers, given both days in the large pavilion on the mountain.

T. D. L.

Huberman Quits Vienna Post for His Palestine Orchestra

VIENNA, Sept. 5.—Bronislaw Huberman, noted violinist, resigned his teaching position at the Vienna State Academy to devote himself to the new symphony orchestra of which he is head in Palestine. His move is deeply regretted by the musical public here where he has been a great favorite for many years.

Sing, Ladies, Sing!

A few of the personal effects of Lillian Nordica's estate sold at public auction were advertised as follows:

- 1 Irish Lace Gown
- 1 Cerise Evening Cloak
- 1 Rose Point Lace Dress
- 1 Diamond Spangled Dress
- 1 Black Jet Gown
- 1 Gold Cloth, steel embroidery
- 1 White Velvet Brocade
- 1 White Satin Evening Wrap
- 1 Russian Sable Coat (six tails), velvet coat attached
- 1 Hudson Bay Sable Coat.

1916

Modernists Please Take Notice

Harold Bauer is authority for the statement that the generally accepted idea that Liszt invented program music is all "fiddle-dee-dee." "What in the world is music good for if not to express something?" he demands. "Even Bach fugues are program music. . ."

1916

Look What He Taught Falner!

Wagner was all his life a passionate lover of animals. At the time he lived in Zurich and Paris he had a dog named Peps and a parrot which the master had taught to whistle with remarkable precision five measures of the Ninth Symphony of Beethoven.

1916

What About That Lean Look?

"There seems to be no part of the face that reveals the musician. Now that long hair and the tie have passed from favor, one is constantly confusing the musician with the butcher and the baker."

THE YOUNGER GENIUS OF SPAIN

(Continued from page 6)

Concertino for piano and orchestra (1935); 'Balada' for piano and orchestra (1935); Concerto in A Minor for cello and orchestra (1935), and Sinfonietta for eighteen wind instruments and harp (1935-36).

Mention should also be made of his 'Heraldos' (1922), three symphonic sketches, which have been published in a piano version; also of the ballet 'Corrida de Feria' (1930), produced at the Teatro Calderón, Madrid, in 1934. Bacarisse has also written a number of songs. Since 1925 he has been musical director of the broadcasting company, Unión-Radio, in Madrid.

Julián Bautista

Another pupil of Conrado del Campo is Julián Bautista (born in Madrid, April 21, 1901). Except for his early ballet-pantomime, 'Juerga' (1921), produced by La Argentina at the Opéra-Comique, Paris, in 1929, Bautista cultivates a modernistic style devoid of local color. In 1923 he obtained the National Prize with his first String Quartet, and in 1926 obtained the same honor with his second Quartet. His published works comprise 'La Flute de Jade' (three French poems by F. Toussaint) for voice and piano (or chamber orchestra), composed in 1921; 'Colores,' six pieces for piano (1922); 'Dos Canciones' for voice and piano (1922); 'Preludio y Danza' for piano (1929). He has also composed a Sonata-Trio for strings; a 'Suite all'Antica' and an 'Obertura para una ópera grotesca' for orchestra (1931-32).

Bautista was recently appointed to a professorship of harmony at the Madrid Conservatory. He has in preparation an *opera bufa*, 'Don Perlimplin,' a Concerto Grosso for orchestra, and a Double Concerto for piano, violin and orchestra.

Fernando Remacha was born in Tuleda (Navarra) in 1898. In 1934 he was awarded the National Prize for his quartet with piano. In addition, he has written a string quartet, a suite for orchestra, and the ballet 'La Maja.'

Gustavo Pittaluga

An active young composer is Gustavo Pittaluga, born in Madrid on Feb. 8, 1906. He studied at the University of Madrid, taking his degree in law, and his musical education began with the study of the violin. Then he studied composition with Oscar Esplá for a time, but he is largely self-taught.

Pittaluga obtained his first public success with the orchestral suite from his ballet 'La Romería de los Cornudos,' performed by Saco del Valle with the Orquesta Clásica de Madrid in 1930. This remains his best-known work. The ballet was produced at the Teatro Calderón in 1933, and in Paris the following year. The



Joaquín Rodríguez

'Romance de Solita' from this ballet has been transcribed for piano by George Copeland.

To date Pittaluga has about a dozen works to his credit, all published. Among these is the *sarsuela antigua*, 'El Loro,' heard over the radio in 1933. Other works include the 'Petite Suite' for ten instruments, the Concerto 'Militaire' for violin and orchestra. Six Spanish Dances for piano, and the 'Capriccio alla Romantica' for piano and orchestra. This last was performed in Paris in March under the composer's direction, and later at the I. S. C. M. festival in Barcelona.

Pittaluga is at present at work on a ballet for the Ballets Russes de Monte Carlo, and upon a cantata for soprano, vocal quartet, and four instruments. He has appeared frequently as conductor throughout Spain, also in Paris.

Joaquín Rodrigo

Since Spain is a conglomeration of provinces that were once independent kingdoms, each with its own language and culture, it is not surprising to find composers and other creative artists turning to their native regions for inspiration. Among the younger composers of the Valencian school a prominent place is occupied by Joaquín Rodrigo, who has been blind from the age of three. He was born in the ancient and historic city of Sagunto in 1902, and began to study music with the organist, Francisco Antioch, in Valencia at the age of eight.

In 1920 Rodrigo traveled through France, Belgium and Germany, widening his musical culture, and in 1923 he composed the symphonic sketch 'Juglares.' In 1925 he obtained the National Prize for



Joaquín Rodríguez

his 'Cinco piezas infantiles' for orchestra, and in 1927 he went to Paris, where he studied composition under Paul Dukas. His 'Prelude for a Poem to the Alhambra,' composed in 1926, was performed by Walter Straram at one of his concerts in 1931. Hearing it then, I was favorably impressed by the tasteful orchestration and the evocative sentiment of the music. That same year Rodrigo's attractive 'Zarabanda Lejana y Villancico' for string orchestra was performed in Paris by Jane Evrard and her Feminine Orchestra.

Unfortunately, I have not heard his most important work, the symphonic poem 'Per la flor del lili blau,' based on an ancient legend of Valencia and definitely regional in feeling and color. This work, composed in three weeks, received the first prize in a contest organized by the Círculo de Bellas Artes of Valencia in 1934. The same year it was performed with notable success in Madrid and Bilbao, where its warmly lyrical quality and masterly orchestration were praised.

Other works by Rodrigo include 'Tres

viejos aires de danza' for small orchestra; a suite for piano (1923); three songs to old Spanish texts; and his most recent compositions, six songs with orchestral accompaniment. Rodrigo was appointed professor of Braille notation and musical history in the National College for the Blind in Madrid.

Frederic Mompou

Frederic Mompou is the dean of the younger Catalan composers. He was born in 1893, in Barcelona, where he began his musical studies. In 1911 he went to Paris to study piano with Philipp and harmony with S. Rousseau. During the war he was in Barcelona, but since 1921 he has lived in Paris, where he became known following the publication in *Le Temps* of an article by Vuillermoz, comparing him to



Manuel Blancafort

Debussy. He has written almost exclusively for the piano, evolving a highly individual style, which he calls *primitivista*, aiming at the utmost simplification of the means of expression, and dispensing with bar-divisions and key-signatures.

Mompou's works include 'Impresiones Intimas' (1911-14), 'Suburbis' (1916-17), 'Cantes Magics' (1919), 'Charmes' (1921), 'Dialogues' (1923), and Quatre Préludes (1928), all for piano; also the songs, Quatre Melodies, 'Le Nuage' and 'Trois Comptines' (with orchestral accompaniment). His music is prevailingly uni-tonal, and the cadence is virtually eliminated.

Gerhard and Blancafort

Another prominent member of the Catalan group is Robert Gerhard, born in Vals (Tarragona), in 1896. He studied with Pedrell (1916-21) and later with Schönberg in Vienna (1923-28). In his own work he has attempted to reconcile the folk-lore of the former with the cerebralism of the latter. His first important work was the song-cycle, 'L'Infantament meravellós de Schéhérazade,' and his most recent work the ballet music 'Ariel,' consisting of four symphonic movements (played without interruption), all based on the same thematic material.

Gerhard has also written a trio for violin, cello and piano; a Concertino for string orchestra; a quintet for wind instruments; the cantata 'L'Alta naixença del Rei Jaume'; 'Dos Apunts' for piano; 'Sis Cançons Populares de Catalunya' for soprano and orchestra; and 'Set Hai-Kai' for soprano, wind instruments and piano.

A third member of the Catalan group, Manuel Blancafort (born in 1897), studied piano with Malats and orchestration with Lamote de Grignon, who performed his symphonic poem 'Mati de Festa' in Barce-



Robert Gerhard

lona. His second symphonic work, 'El Rapte de les Sabines,' was performed by Pau Casals and his orchestra. For piano he has written 'Cants Intims,' 'Camins,' 'Cançons de Muntanya,' 'American Souvenir' (which he considers his most effective piano work), 'El Parc d'Atraccions' (which has enjoyed the most popularity), and 'Les ombres perennes,' performed at the last festival of the I. S. C. M.

Another Catalan composer who was represented at the Barcelona festival is Josep Maria Ruera (born in Barcelona, 1900), who studied violin with J. Munner, composition with E. Morera, and orchestration with J. Lambert. The work performed at the festival was 'Tres moviments Simfonics.' He has also written many *sardanas*, including 'La Virgen Catalana,' and a string quartet.

Apart from any groups is Joaquín Nin-Culmell (born in Berlin, 1908), who has had the extremely rare privilege of studying with Manuel de Falla. He also studied piano at the Schola Cantorum and composition under Dukas, in Paris, where he lives. His works include 'Tres Impresiones' (1930) and a 'Sonata' (1934) for piano; 'Cancionero de Jorge Manrique' for voice and piano, an 'Habanera' for orchestra, and a piano quintet (in preparation).



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Watergate Symphony in Washington Led by Sevitzy, Harrison, Strube and Others

WASHINGTON, Sept. 10.—The concerts at the Watergate which have been given during the mid-summer by the Washington Summer Concerts Association have been the outstanding diversion for music lovers during the hot weather. The conductors have all been guests, Fabien Sevitzy wielding the baton longer than any others as he remained to conduct the three concerts which Dr. Henry Hadley was prevented from leading through illness. Gustav Strube, of Baltimore, who has been guest conductor of the National Symphony each year, guided the players through one of the most popular programs of the season and appeared again later.

Other conductors in August have been Guy Fraser Harrison, conductor of the Rochester Civic Orchestra; Wheeler Beckett, conductor of the Richmond Symphony; Sylvan Levin, Washington musician, who made an excellent impression for the sincerity of his work; Lieut. Charles Benter, leader of the U. S. Navy Band; Dr. Walter Bauer, conductor of the orchestra of the Department of Agriculture; and Siegfried Scharbon, of the U. S. Marine Band. The last three were conductors at one concert.

Among the soloists have been Philip Frank, violinist, who received an ovation for his brilliant playing of the Tchaikovsky Concerto. Mr. Frank was new to Washington. Howard Mitchell, first 'cellist of the orchestra, played equally well the Saint-Saëns Concerto in A Minor. Helen Stover, mezzo-soprano, who in private life is Mrs. Berkeley W. Henderson, wife of the special assistant to the Attorney General, sang the 'Ritorna Vincitor' from 'Aida' at another concert.

Other soloists were Edwina Eustis, Paoletti Diamond and Sylvia Meyer, harpist of the orchestra.

Sokoloff Ends Series

Three concerts preceding Labor Day and conducted by Nikolai Sokoloff concluded the series with great distinction. Large audiences were on hand to hear the Brahms Second Symphony as the main item of the first event, the Schubert 'Unfinished' and Louis Persinger's musically reading of the Beethoven Violin Concerto at the second, and an all-Russian list as the finale. Dr. Sokoloff was loudly applauded for the excellent results he got from the orchestra.

KATHERINE BROOKS

DeLamar Resigns from Chicago Symphony

CHICAGO, Sept. 10.—Eric DeLamar, associate conductor of the Chicago Symphony, has resigned his post with that organization, according to Charles H. Hamill, president of the orchestral association. With this action Mr. DeLamar terminated eighteen years of uninterrupted service, during the course of which the Civic Orchestra, which he also led, became one of the country's well-known training schools for symphonic musicians.

Egk to Conduct Berlin Opera

BERLIN, Sept. 5.—Werner Egk, whose opera 'Die Zaubergeige' was recently performed, has been appointed conductor of the Berlin State Opera.

STARS FROLIC in BUCK HILL FOLLIES



Rehearsing for Earle R. Lewis's Big Show, an Annual Event in Buck Hill Falls. From the Left, Charles Hackett, Mr. Lewis and Marion Telva. In the Group at Right, Robert Armbruster, Who Arranged and Directed Part of the Proceedings, Is Seated at the Hammond Electric Organ, and Behind Him Stand Frederick Jagel, Carl Mathieu and Walter Scanlon of the Travellers Quartet, and Leith Stevens of CBS

BUCK HILL FALLS, PA., Sept. 10

AN annual event which brings much merriment to this locality is the Buck Hill Follies, directed by Earle R. Lewis, box office treasurer of the Metropolitan, and participated in by Metropolitan Opera singers and other notables of stage and radio. This year's frolic, the seventh, on Sept. 4 and 5, attended by Edward Johnson, Geraldine Farrar and a host of other celebrities, took the form of 'Old Doc Lewis's Almanac,' with an entertainment for each month in the year and appropriate comment in a clever program by that title.

Outstanding was a production of 'The Bartered Bride,' shortened to take one hour and fifteen minutes, and arranged and directed by Robert Armbruster, radio conductor. Singers were Mario Chamlee and George Rasely of the original Metropolitan cast, Mary McCoy, Marion Telva, Louis D'Angelo, Paul Parks and Earl Waldo. Many members of the technical staff of the Metropolitan were imported for this and other portions of the program. In addition, the following contributed to two evenings of mirth and jollity: Frederick Jagel, Charles Hackett,

Helen Olheim, Ruth Miller Chamlee, Nancy Jagel, Harry Gilbert, Budd Hulick, Vandy Cape, Maria Gambarelli, Cornelia Gillam, Harold Gould, Carl Mathieu, Edward McNamara, John Mulholland, Catherine Rapp, Walter Scanlon, Paul Sterrett and Leith Stevens, and Willard Schillinger and His Band.

Three of the sketches were favorite productions from the Dutch Treat Club. Throughout the entertainment, the Hammond Electrical Organ and piano accompaniment were used in lieu of orchestral facilities.

NATIONAL SYMPHONY PLANS BUSY SEASON

To Give Thirty Washington Concerts and as Many on Tour—Soloists Listed

WASHINGTON, D. C., Sept. 10.—The National Symphony, Hans Kindler, conductor, will be heard in thirty concerts in this city during its sixth season and in an equal number in other cities along the Atlantic seaboard, from Florida to Canada. On Nov. 11 the orchestra will appear in Constitution Hall in conjunction with the Monte Carlo Ballet Russe, and Tito Schipa, tenor, will be heard with the symphony in one of the first of Dr. Kindler's programs.

Guionar Novaes, Brazilian pianist, will be soloist on Nov. 4; Lotte Lehmann, soprano, on Nov. 16, Joseph Szigeti, Hungarian violinist, will make

his debut with the orchestra on Jan. 20, George Gershwin, pianist and composer, will be soloist on March 17, and other artists include Bianca Renard, Latin-American pianist; Winifred Cecil, American soprano, and Jacqueline Salomons and Roman Totenberg, violinists.

An all-Beethoven program will be one of the most important presentations in Washington. Harold Bauer, pianist, has been engaged as the soloist, and with the assistance of the Choral Society of the George Washington University, the orchestra conducted by Dr. Kindler, will give a performance of the Choral Fantasy. In addition other artists will be Myra Hess, pianist; and Ethel Bartlett and Rae Robertson, duopianists. The Washington concert schedule includes twelve Sunday after-

noon concerts in Constitution Hall, eight mid-week concerts (to be given on Wednesdays instead of on Thursdays) and half of them at 8:30, the others at 4:45 in the same auditorium and ten of the popular students' concerts.

In preparation for the coming season Dr. Kindler spent several weeks of early summer in Europe gathering new material. After an engagement of seven concerts in early July as guest conductor of the Great Lakes Exposition Symphony at Cleveland, he began a study of the many new works to be included in this season's repertoire.

Eugenia Buxton Back from Europe

Eugenia Buxton, pianist, was to return from Europe on the Ile de France on Sept. 10 after a summer of work and travel in France, Belgium, Salzburg and Switzerland.

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YADDO GROUP GIVES CHAMBER CONCERTS

Five Programs of Contemporary and Old Music Open to Invited Audience

SARATOGA SPRINGS, N. Y., Sept. 10.—The Yaddo Music Group, consisting of about twenty musicians now in residence on the Yaddo estate here, are sponsoring a series of five chamber programs for an invited audience at the Yaddo Mansion on Sept. 11 to 13. Three of the programs comprise contemporary music and two are devoted to works of an early day.

The participants, assisted by a string quartet and string orchestra recruited from the National Orchestral Association, are Edwin Gershefski, John Duke and Harold Morris, pianists; Ethel Luening, soprano; Benjamin de Loache, baritone; Otto Luening, flute; Robert McBride, oboe and clarinet; Horace Britt, cellist; and Ralph Kirkpatrick, harpsichord, the last named in charge of the programs of old music.

A series of informal hearings and trial performances have been held recently, principally for the benefit of the group which includes both performers and composers and a number who fall into both categories.

Hart House Quartet to Tour Widely

TORONTO, Sept. 10.—The Hart House Quartet contemplates an extensive north European tour for the coming season, which will include engagements through the whole of the British Isles, the Scandinavian countries, and Holland. Appearances are also scheduled for Canada and the United States, with a performance for The Bohemians in New York listed for Oct. 12. Members of the quartet are James Levey, Arn Adaskin, Milton Blackstone and Boris Ham-bourg.

SAVOYARDS RETURN IN G. & S. WORKS

AFTER a year's absence, the D'Oyly Carte Opera Company returned to delight America once more, opening at the Martin Beck Theatre, New York, in the ever popular work, 'The Mikado,' on Aug. 20. A large audience greeted the singers who made themselves so popular two seasons ago, and they were treated to individual applause on their several appearances. There were new faces among the cast and several of the best of the former engagement were absent. Among the latter were Muriel Dickson, elevated to the ranks of the Metropolitan Opera, and Dorothy Gill, who has not come this season, leaving a hiatus that has been capably filled by Evelyn Gardiner. Isidore Godfrey again conducts with rare finish.

The cast for 'The Mikado' included Darrell Fancourt in the name part, Derek Oldham as Nanki Poo; Martyn Green as Koko; Sydney Granville as Pooh Bah; Leslie Rands as Pish Tush, and Radley Flynn as Go To, a role usually omitted in American productions. Sylvia Cecil, a newcomer, was Yum Yum, Marjorie Eyre, Pitti Sing; Elizabeth Nickell-Lean, Peep Bo, and Miss Gardiner, Katisha.

The second week brought forth 'The Pirates of Penzance' and 'Trial by Jury' in double bill. In the first, Brenda Bennett, new this season, replaced Kathleen



Sydney Granville as The Grand Inquisitor in 'The Gondoliers'

Francis as Mabel. Miss Bennett does well with somewhat limited equipment, and Miss Gardiner, the new Ruth, was good in one of Gilbert's silliest roles. The remainder of the cast included old favorites, Mr. Green as Major-General Stanley; Mr. Fancourt as the Pirate King; Richard Walker as Samuel; John Dean as Frederick; Sydney Granville as the Sergeant of Police, and Miss Eyre, Miss Nickell-Lean and Kathleen Naylor as Edith, Kate and Isabel.

In the legal one-act piece, Anne Drummond-Grant sang the Plaintiff and Robert Wilson the Defendant. Mr. Granville was the Judge; Mr. Rands, Counsel for the Plaintiff; T. Penry Hughes, Foreman of the Jury; Mr. Walker, the Usher; C. William Morgan, the Associate, and Miss Naylor the First Bridesmaid.

'The Gondoliers,' that last blossom of the great Savoyards before their break, and one of their finest works, was given during the week of Sept. 7. Again, old faces were missed. Sylvia Cecil, the new Gianetta, scarcely makes one forget Miss Dickson in the role, for although her voice is excellent, her enunciation was not invariably clear. Miss Gardiner was a regal looking Duchess but not quite a wholly adequate successor to the absent Miss Gill, whom, however, she closely resembles.

Mr. Green was once more a perfect Duke of Plaza-Toro and Mr. Dean's Luiz was a model both vocally and in the matter of clarity of diction. Don Alhambra Del Bolero was sung by both Mr. Granville and Mr. Walker at different performances, both artists being impeccable. Messrs. Oldham and Rands were once more Marco and Giuseppe and the remaining gondolieri were Richard Dunn, Robert Wilson, Radley Flynn and Frank Steward. Miss Bennett was engaging as Casilda and Miss Eyre presented a very charming Tessa. The other Venetian maidens were Misses Drummond-Grant, Nickell-Lean and Margery Abbott, and the small role of Inez was taken by Josephine Curtis.

The general character of all performances was on the high level that was one of the delightful features of the previous season. The chorus, both male and female, was sonorous in quality and remarkable technically. The orchestra seemed shallow as to strings, but played perfectly under Mr. Godfrey's baton.

Promised for the remainder of the engagement are 'The Yeomen of the Guard,' 'Iolanthe,' and, for the final week, 'Cox and Box,' followed by 'H.M.S. Pinafore.'

Returns from Europe



Paul Musikonsky with Three Bedouins

Recitals in Budapest, London and Warsaw and a visit to the Holy Land occupied Paul Musikonsky, thirteen-year-old violinist, in a tour from which he has recently returned. He gave concerts before appreciative audiences in Tel Aviv, Haifa and Jerusalem, when his accompanist was Michael Taube.

While in the Holy Land, young Musikonsky went out for a walk by himself one evening and finally returned to the hotel, accompanied by a dozen or so Bedouins who insisted that he come to live with them and entertain them with his violin playing. He was rescued from this situation with some difficulty.

The violinist will give a New York recital in the Town Hall on Nov. 4, and in December will sail for Europe for another tour under the management of Wilfrid Van Wyck.

Chamlee and Miller to Tour

Mario Chamlee and Ruth Miller will make a joint recital tour this season, starting in Buffalo on Oct. 20.

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HOLLYWOOD BOWL CLOSES A RECORD SEASON

Series Ends Without Deficit on Aug. 28 With Klemperer Conducting—'Pagliacci,' 'Carmen' and 'Bartered Bride' Given—'Paramount Night' Brings Stokowski, Swarthout, Chapman and Forest—Throngs Hear Pons

LOS ANGELES, Sept. 10.

THE Hollywood Bowl season officially closed on Aug. 28 without deficit, 260,000 persons having attended the concerts from the inception of the season. The fourth week brought Sir Ernest Macmillan of Toronto to the podium on Aug. 4 and popular Charles Wakefield Cadman as soloist in his own composition 'Dark 'Dancers of the Mardi Gras,' to which new orchestral effects have been added and a brilliant cadenza given to the solo piano part.

On Aug. 6 Smetana's 'The Bartered Bride' was conducted for a capacity audience by Dr. Richard Lert with Douglas Beattie, Charlotte Boerner, Marek Windehim, Hans Clemens and Emery Darcy in the cast. Dr. Lert led the work with gusto, the costumes were colorful and the production was abetted by the Adolph Bolm Ballet. Adolf Franchetti was chorus master.

The Bowl was completely sold out on Aug. 7 when 26,000 persons excitedly acclaimed Lily Pons, soprano of the Metropolitan Opera and more recently one of the moving picture industry's more successful acquisitions. Miss Pons sang dell'Acqua's 'Villanella,' with flute obbligato; Fauré's 'Roses d'Ispahan,' and an aria from Gounod's 'Mireille.' André Kostelanetz conducted. After the orchestra performed Tchaikovsky's 'Francesca da Rimini,' and Gershwin's 'An American in Paris,' Miss Pons was heard in Fauré's 'Après un Rêve,' Benedict's 'La Capinera,' and the 'Bell' Song from 'Lakmé.'

Notables in "Paramount Night"

The seventh week brought a "Paramount Night of Stars" on Monday. Advertised as a special concert and arranged by Borris Morros, general director of Paramount Studios as a benefit for the Philharmonic's continuance fund, a crowd of immense proportions was on hand to welcome Mr. Stokowski, Gladys Swarthout, Frank Chapman, Frank Forest and others, in a program that left much to be desired musically. Nevertheless the event was successful in that a non-musical audience was instrumental in adding some \$22,000 to the coffers of the association, thereby erasing the deficit accruing from last winter. Paramount Studios made the most of the opportunity and placed several of its luminaries on display, including Mr. Stokowski, who opened the last half of the program with magnificent performances of three Bach transcriptions. He also conducted for Miss Swarthout, who gave an inkling of her Carmen capabilities in three excerpts from that opera. Mr. Stokowski also led works by Debussy and Wagner. Irvin Talbot made his second appearance of the season, presenting a Goldmark overture, and providing expert accompaniments for solos by Mr. Chapman and Mr. Forest. Both singers were well received. Victor Young conducted his own composition, 'Arizona Sketches' and a new work by Gregory Stone, 'Perpetuum Mobile,' for orchestra and six pianos. To the audience, the stars of the evening were Veloz and Yolanda in several dance interpretations.

The event was also noteworthy in that



Wide World

Stars of "Paramount Night" Have Supper at the Ambassador. With Leopold Stokowski Are Gladys Swarthout, Frank Chapman and Arline Judge, Film Actress

Right, Frank Forest, a Bowl Soloist

a huge amplifying system was installed, thereby making the music more audible to far-away listeners.

A smaller audience, but a more appreciative one, heard Otto Klemperer lead Franck's D Minor Symphony and Tchaikovsky's Symphony No. 6, on the following night. It was an evening of pure delight for the music lover. Harold Bauer was soloist on Aug. 21, playing Schumann's Piano Concerto in A Minor in masterly fashion. The Prelude and 'Love-Death' from 'Tristan' opened the program. There were also works by Sibelius and Strauss.

Saturday night brought a complete performance of 'Carmen,' conducted and under the general direction of Gaetano Merola of San Francisco. Mr. Merola began the tempo at a snail's pace and seemed unable to inject the necessary *esprit* into the work of soloists, orchestra or chorus. Of the four principals, Coe Glade as Carmen; Dmitri Onofrei, Don José; Perry Askam, Escamillo, and Emily Hardy, Micaela, honors went to Mr. Onofrei. Others in the cast were Eugene Pearson, Bonnie Zobelein, Lucile Lorelle, Roy Russell and Allen Lindquist. Colorful dances were arranged by Adolph Bolm. Armando Agnini was stage director, and Hugo Strelitzer, chorusmaster.

Mr. Klemperer returned to the podium on Tuesday night of the last week, Aug. 25, conducting a varied program that included an unforgettable performance of Brahms's First Symphony. There were also Beethoven's Overture to Goethe's 'Egmont,' a Gavotte by Bach, works by Wagner and Dukas and a first performance of Klemperer's 'Merry Waltz,' dedicated to Hollywood Bowl. It was one of the most enthusiastic audiences of the summer.

'Pagliacci' Draws Large Throng

'Pagliacci,' under Pietro Cimini, drew a capacity throng on Thursday night. The cast was excellent, and included Charlotte Boerner as Nedda; Tandy MacKenzie, Canio; Emery Darcy, Tonio; Stanley Morner, Beppe, and Mr. Chapman, Silvio. Effective dances, arranged by Serge Oukrainsky were interpolated in the second part. Andres de Segurola was director of the production and Aldo Franchetti, chorusmaster.



Douglas Beattie in His Studio

Lily Pons, at Home in Hollywood

Squire Coop, did some exceptionally beautiful work.

In the face of many obstacles and some criticism, the management achieved the enviable result of bringing the series to a close without a deficit. If less precarious conditions were present, many changes in policy would doubtlessly be effected. More opportunity for resident artists, native composers and American conductors would be welcomed by a majority of music lovers. At present, we witness the anomaly of having American audiences listening to music made in every land but their own and applauding soloists and conductors from other shores, often not one whit better than could be found in Hollywood!

HAL D. CRAIN

Jagel in Benefit Recital at Whitefield

WHITEFIELD, N. H., Sept. 10.—Fredrick Jagel, tenor of the Metropolitan Opera, appeared in a recital at the Chase Barn Playhouse on Aug. 30 during the White Mountain Music Festival. Paul Althouse, tenor of the Metropolitan Opera, was heard previously.

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must precede the audible tone; therefore we must train the mental ear to idealize the real and then we shall realize the ideal. When perfect coordination exists between the body (the vehicle) and the mind (the governing power) the soul ultimately expresses itself in all its radiant and unlimited glory.

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CHICAGO GRANT PARK SERIES CLOSES

600,000 More Hear Concerts This Year Than Last—Orchestras and Bands Have Variety of Soloists—American Compositions Featured

CHICAGO, Sept. 10.—The series of summer concerts in Grant Park closed on Labor Day with the total attendance 600,000 in excess of last year according to the report of Robert J. Dunham, president of the Park District.

Five concerts given by the Chicago Symphony at the park from Aug. 19 to 23 brought Clarence Evans as conductor assisted by Robert Sanders and Izler Solomon, the latter making his Chicago debut as a conductor. John Weicher, summer concertmaster of the orchestra, was soloist at one of the concerts.

Leo Kopp conducted the Chicago Civic Opera Orchestra concert on Aug. 17 at which Ada Belle Files, contralto, was soloist. The program included three dances from Joseph La Monaca's opera, 'The Festival of Gauri.' The concert of Aug. 26 was conducted by Dino Bigalli,

with members of the Mary Garden Scholarship Quartet as soloists, and that of Aug. 30 by André Kostelanetz. Joseph Raffaelli took the baton for the last performance of the season on Sept. 5.

Contest Winner Heard

Performances on Aug. 25 and 29 under Richard Czerwonky marked the Chicago Philharmonic's farewell for the season. Marston H. Pearson, young winner of the Chicagoland Music Festival contest, was soloist. Other Philharmonic soloists for the week were Mr. Czerwonky in the role of violinist, and Maria Matyas, and Sonia Sharnova, contraltos. Chicago composers represented on the programs were Arne Oldberg, Robert Sanders, Edward Collins, Theodore Lams, and Eleanor Everest Freer.

The Women's Symphony, under Gladys Welge, made its last appearance on Sept. 6 when Rosalinda Morini, soprano, was soloist. Previous concerts brought Miss Matyas and Roger Hille, tenor, as soloists. On Aug. 28 Allan Grant, pianist, was heard in four move-

ments from his Concerto in E Minor. Charles Sanford Skilton's suite, 'Primeval,' figured in the program of Aug. 11.

An organization new to the park was the Bohumir Kryl Symphony Band heard every night from Aug. 31 to Sept. 4, under the direction of Mr. Kryl. Margery Maxwell, soprano, was soloist. Glenn Cliffe Bainum put his band through a list of American works on Aug. 27. First performances were given of Malneck-Signorelli's 'Park Avenue Fantasy,' Alfred Newman's 'Street Scene,' and Harry L. Alfred's 'Skyliner.' Other composers were Grisselle, MacDowell, Hadley, Herbert, Sousa, Bainbridge Crist, Ferde Grofé, and Grainger, whose 'Spoon River' was given in an arrangement by Mr. Bainum.

New American Works

On his Aug. 14 program Mr. Bainum listed two other American works: 'Reflections in a Modern Mood,' by Marsden Gribbell, and 'Deep Purple,' by Peter De Rose. Bernice Taylor, soprano, and Homer Phillips, trombonist, assisted.

Richard Stross, popular cornetist, and Miss Morini were heard at the concert of the Harmin F. Hand Band on Aug. 24. The band closed the park series on Labor Day with two concerts conducted in the afternoon, by Col. Hand, and in the evening by George Dasch. Miss Morini, Mr. Phillips and Marston H. Pearson were soloists.

Assisting artists at the performance of Max Bendix and his band on Aug. 12 were Elsa Hottinger, mezzo-soprano, and Jerome B. Wechsler, bass. Bendix's last concert on Aug. 18 brought Miss Taylor, soprano, as soloist, and a first performance of the song, 'In Eyes Like Thine,' music by Mr. Bendix, text by Josephine Baker Logan, Chicago author.

A. F. Thaviu and his band were heard for the last time on Aug. 16. Cavallo's Symphonic Band brought its term to a close on Aug. 10, featuring Matthew Manna and Frank Cristafulli, cornet and trombone soloists, and the Cavallo Modern Choir.

THOUSANDS PARTICIPATE IN CHICAGOLAND FETE

Evening of Varied Musical Entertainment Draws Throngs to Soldiers' Field

The seventh annual Chicagoland Music Festival, sponsored by the Chicago Tribune and co-operating newspapers of the Middle West, drew many thousands to Soldiers' Field on Aug. 15 to applaud performances by some 6,000 men, women and children from 100 "Chicagoland" communities. Marion Claire, soprano, and Father Finn, conductor, were guests with the festival orchestra and chorus which were conducted by Henry Weber, Victor Grabel and Nobel Cain. Philip Maxwell was festival director.

Marston H. Pearson, bass, and Helen Burt, soprano, first prize winners in the festival vocal contest, were also guest soloists. Highlights of the evening included a parade of bands and drum corps, dances, community singing and a fireworks display.

R. A. Elmquist Appointed New Business Manager of Chicago Musical College



Russell A. Elmquist

CHICAGO, Sept. 10.—The appointment of Russell A. Elmquist as business manager of the Chicago Musical College was announced recently by Rudolph Ganz, president of the college.

Mr. Elmquist is a graduate of the University of Chicago, a former national trade association executive and an authority on public relations. During the past ten years he has been associated in executive and business research capacities with industrial and trade organizations in the Chicago area.

SEVITZKY IN NEW YORK

Conductor Quits Boston—Locates in Manhattan

Fabien Sevitzy, conductor, has left Boston to reside permanently in New York. Among his activities during the coming season will be four appearances with the Philadelphia Sinfonietta, the first on Nov. 3 and the others in January, March and April.

He will be guest conductor of the Indianapolis Symphony on Nov. 17, after which he will embark upon a European tour. In Vienna Mr. Sevitzy will conduct the Vienna Bruckner Fund Society on Nov. 29 and subsequently will appear in Paris and Warsaw. He will return to New York on Dec. 25.

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At Salzburg

(Continued from page 7)

cedure and the inner significance of all the scenes and ensembles had been managed by Dr. Graf in a clever and ingenious manner—seldom has it been done as well.

But the soul of the whole performance, the star in ascendancy here, was Toscanini. Now we can understand why he wanted this 'Meistersinger'



Photos by Hope

A Scene from 'Don Giovanni' Showing Luise Helletsgruber, Dusolina Giannini and Lazzeri on Stage

performance so much: it is not only perfect in itself, but it opens new paths for every further interpretation—except that there is probably no one else who could follow them to the end. Whereas so many other conductors, even those of distinction, like to treat 'Meistersinger' as a "comedy," Toscanini has but one goal: clarity, distinctness of the scenic occurrence and of expression. For him 'Meistersinger' is a wonderful symphony, for the completion of which the drama, or if you like, the comedy, takes place. Wherever he possibly can, he lets the singers, and also the instruments, sing; Wagner's music drama becomes almost a Romance opera and yet nowhere is the sense, the style distorted.

If ever anybody succeeded in penetrating all cultures of music, the Romance and the German, it was true in this case. For a spirit, a wizard like Toscanini, there are no barriers of any sort of "nationalism." His whole life, his enormous ability are in the service of music and that alone. Thus one will not be surprised if a great deal came to light at this performance which no one had ever heard before, and if afterwards a voice cried from the audience: "That was the first performance of the 'Meistersinger'"—we, who had heard the grand work so many times and under the best conductors, were unable to laugh, much less contradict.



Reminiscent of 'Fidelio,' a Scene from Act I with Lotte Lehmann

SALZBURG, Sept. 5.—Hugo Wolf day at the Salzburg Festival began with the unveiling of a tablet on the back-street house where Wolf lived, poor and miserable, in 1881. A few invited guests, including Bruno Walter, attended; there were speeches and the Salzburg Choral Society sang a chorus from Mozart's 'Magic Flute.'

The evening brought a performance of Wolf's little-known opera, 'Der Corregidor,' which for all its theatrical ungainliness was beautifully treated by Walter. The cast, virtually identical to that employed in the Vienna revival last April, including Jarmila Novotna as Frasquita, were not well suited, in general, to their roles.

Two orchestral concerts in the Mozarteum under Walter, at which Schumann's First Symphony and Brahms's Second had a place, were followed by the first concert appearance of Arturo Toscanini on Aug. 12 in a Brahms program composed of the 'Tragic' Overture and Requiem. Anna Bathy, Alexander Sved and the Vienna Opera chorus were assisting artists.

Eidé Noréna, soprano of the Metropolitan Opera, was heard with excellent effect in Pergolesi's 'Stabat Mater' and Mozart's 'Missa Solemnis' at the Domkonzert under Messner in the famous cathedral. A brilliant assemblage was on hand.

An ovation was accorded Artur Rodzinski, conductor of the Cleveland Orchestra and guest conductor of the New York Philharmonic-Symphony, for his readings on Aug. 16 of Shostakovich's First Symphony, Stravinsky's 'Firebird' Suite, Beethoven's Violin Sonata in F (arranged for piano and orchestra by Franz Schmidt) and other works by Albeniz and Jerger. Paul Wittgenstein, one-armed pianist, was soloist. Heinz and Robert Scholz, pianists, gave a performance of Bach's 'Art of the Fugue' on the same day, and Ralph Lawton, American pianist, was heard in recital.

After conducting 'Orpheus and Eurydice' earlier in the week, Walter again took the baton for an orchestral concert,

BAMPTON TO SING SOPRANO ROLE

ALWAYS classified at the Metropolitan Opera as a contralto, in spite of the fact that the range of her voice is much greater than that of many contraltos, Rose Bampton will assume a dramatic soprano role when she sings Leonora in 'Il Trovatore' in a European city towards the last of this month.

In her early student days it was thought that she might be a coloratura soprano. A cold, developed on a night train-trip, with a subsequent visit to a throat-specialist's office, started the discussion about her being a contralto. Since then she has sung contralto parts in opera and oratorio, but in her radio appearances has frequently invaded the soprano's repertoire.

A concert tour will also be part of her European activity, with appearances in London, Vienna, Budapest,



Cosmo-Sileo

Rose Bampton Sailing for Europe and a Flight Into Soprano Roles

Amsterdam, The Hague, Prague, Stockholm and other cities. This tour was arranged by Wilfrid Van Wyck.

After her return in November, Miss Bampton will be heard in the soprano part of the Berlioz 'Damnation of Faust' with the St. Louis Symphony before rejoining the Metropolitan Opera.

this time offering Mahler's Third Symphony and Beethoven's 'Coriolanus' Overture. Kirsten Thorborg, contralto, was soloist.

Another work taken from the shelves of half-forgotten music was Liszt's Oratorio, 'Christus,' presented by Felix Weingartner on Aug. 23. It was sung by the Vienna State Opera chorus. Weingartner also led the performance of Mozart's 'The Marriage of Figaro' in which Elisabeth Schumann, Mme. Novotna, Margit Bokor, Ludwig Hofmann and Alfred Jerger sang principal roles.

The final performance of 'Don Giovanni,' on Aug. 25, in which Dusolina Giannini, soprano of the Metropolitan Opera, repeated her former triumph, was followed, on the 27th, by the only 'Tristan' of the season under the baton of Walter with Anny Konetzni and Joseph Kahlenberg in the title roles. Others were Kirsten Thorborg, Emil Shipper and Ludwig Hofmann. Dr. Otto Erhardt was stage director.

The last outstanding event of the festival was Toscanini's orchestral pro-

gram on Aug. 28 which included Schubert's Symphony in C, Smetana's 'Moldau,' three movements from Goldmark's 'Rustic Wedding' Symphony and the Overture to Rossini's 'Semiramide.' A tumult of applause for conductor and orchestra followed the performance. Preceding the 'Fidelio' production under Toscanini which brought the festival to a close on Aug. 31 there was another 'Figaro,' the final performance of 'Everyman' and a concert in the Cathedral with Beniamino Gigli as soloist.

D. P.

Asbury Park Festival Postponed Until Next Summer

NEWARK, Sept. 10.—Shortness of time has caused the postponement of the first in a series of symphonic festivals by the Philadelphia Orchestra at Asbury Park. Originally scheduled for the Labor Day week-end, the concerts will begin next summer, it was announced by Joseph Fuerstman, manager of the festival.

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How to Play the Recorder

Ever play a recorder? Lest you think we are talking about a phonograph, let us remind you that the recorder is the undead ancestor of the modern flute from which it differs considerably in that it is blown from one end like a clarinet rather than from the side, and its tone is produced by an air-reed. Robert Donington, secretary of the Dolmetsch Foundation, says that the recorder is the simplest of all serious instruments and that a beginner can play tunes and take part in ensemble performances after about a month's study. So, in recognition of a revival of interest in recorder playing, he and Edgar H. Hunt have produced a Practical Method for the Recorder in two volumes which provides, along with instructions, exercises and pieces, some half-forgotten data about the instrument which invites attention.

Physically, the recorder is a very modest length of hollow stick in which are cut eight holes within easy reach of the fingers. There is no key mechanism since none is necessary. Its range generally is two octaves, its tone quality is pure and particularly sweet, as Samuel Pepys has attested, and Mr. Donington assures us that the beauties multiply out of all proportion when the several perform together. Usually there are four in an ensemble, but any number is appropriate and pleasing.

From the sixteenth to the eighteenth centuries, when the recorder was in its heyday, it was made in all sorts of sizes and pitches, but the modern ones have been standardized in five sizes: the soprano, the descant, the treble, the tenor and the bass. Since no perfect recorder seems to have survived from the old days, the present makers have come upon some knotty problems of construction. These have been solved, however, and Mr. Donington tells us that the instruments now "reach a very consistent perfection of tone and of intonation."

We are reminded that the recorder has been pushed a little unceremoniously out of various concerted music where it has a rightful and original place. Some of the cantatas and concertos of Bach are among the compositions in which such usurpation has been permitted. We are not to be misled by the term "flute" placed in the score by composers of the recorder era, for the recorder was the flute of that day. There is little music, ancient or modern, written specifically for the recorder, but much is to be had which is designed for any combination of instruments such as Holborn's five-part pieces, and various works by Couperin, Marais and others.

Messrs. Hunt and Donington have compiled not only an apparently sound method for recorder technique in their two volumes, but they have also included much appropriate music for the instrument in solo and various combination arrangements. There is perhaps the only recorder method which has appeared since the seventeenth century. (London: Oxford University Press. New York: Carl Fischer, Inc.)

New Celtic Music for the Piano

From the pen of a Celtic composer of unfamiliar name, Ion Aulay, comes a Sonata in E Minor and 'Five Lyric Tone-Pictures,' which unmistakably reveal their

racial inspiration. (London: J. & W. Chester). There is a charm of freshness in the collection of shorter pieces but one cannot escape the impression, perhaps because most of them are inordinately long and musically diluted, that they are essentially theatre music, meant to accompany stage action or a picture. The first, 'Music at Sunrise,' is the best, with its shimmering broken chord figuration in the right hand against a simple melody in the left, and the next best is the Pastorale, which has a definite imaginative quality but is marred by undue length. The most pretentious is the 'Canzone Matinata,' prefaced by a quotation from the Prologue to Goethe's 'Faust,' then there are 'Quasi Valse' and an 'Evocation.'

In the larger framework of the sonata, for which a paragraph from 'The Death-Song of Oisín' is quoted, the composer's limitations, both technically and inspirationally, become more apparent. It is loosely written and undistinguished thematically, while a pronounced mannerism of repeating the same arpeggiated figurations over and over for pages on end not only becomes wearisome but would seem to betoken a definite poverty of compositional resource. The work is much too long for its content. In any case, much more characteristically interesting Celtic music has been written.

Some Tunes About Texas

Texas soon will rival Alabama and Kentucky among the states most eulogized in song if the stream of compositions commemorating the Lone Star's Centennial continues to flow from the presses. The name of David W. Guion, Texas's No. 1 composer, naturally looms large among the musicians who have turned their talents to the cause. One of his best efforts is 'My Cowboy Love-Song,' official theme song of the Cavalcade of Texas, which takes the form of a sort of Spanish serenade in triplets to words by Marri Lussi. Then there is 'The Yellow Rose of Texas,' dedicated to President Roosevelt, which seems to be an original cowboy melody with words and music re-written by Mr. Guion. Another of the same description is the Brazos Boat Song, with words and original tune by John William Rogers, which Mr. Guion has elaborated and transcribed. All three are published by Schirmer's, New York.

Carl Venth, dean of music at Westmoorland College, has contributed the marching song, 'I Am a Texan,' and Margery Armitage has written both words and music for 'A Lone Star and a Field of Bluebonnets' in waltz rhythm. 'My Lone Star Native State' is a ballad from the pen of Gladys Pitcher with words by W. A. Stigler, which also is published for women's chorus. In strict choral style is William J. Marsh's 'Salute to Texas' published at once for men's, women's and mixed voices. All of these come from C. C. Birchard & Co., Boston.

We cannot guarantee that any of the above will exceed 'The Mississippi Waltz,' 'Carolina in the Morning' or 'My Old Kentucky Home,' in longevity, but there is some likelihood that at least one or two may survive somewhat longer than the average ditty in the archives of American popular music.

Ernest Bloch Writes a Piano Sonata

Ernest Bloch, who has not written a great deal for the piano heretofore, has now turned again to that instrument as a vehicle for his creative fancy and to the sonata, nominally, as the mold. In so doing he has permitted his modernistic tendencies to carry him to greater lengths than ever before. It is doubtful, however, whether the results embodied in this Sonata for Pianoforte, published by the Milan firm of A. & G. Carisch & Co., with the place-



Ernest Bloch, Whose Piano Sonata Goes Far Into the Modern Thicket

and-date tag, "Paris-Châtel, March-October, 1935," appended, will add substantially to his stature in the eyes of his public.

The work has all the restlessness of mood and constant shifting of rhythm so dear to the hearts of the ultra-modern composers. The themes are diffuse and, for the most part, of somewhat vague physiognomy, but there is a certain driving energy in the first and last movements and in some places a sort of percussive massiveness of effect, in others a percussive austerity. As a matter of course, it is not tied down to structural restrictions, while for sheer acrid dissonance the composer shows that he can hold his own with the most extreme of his contemporaries.

After the hectic first movement one turns expectantly to the Andante, ostensibly a Pastorale, but to find no rest there, as it breathes no suggestion of peace or pastoral simplicity. However, peppered with pianissimos at the beginning and the end, it pours no oil on the troubled spirit. The third, and last, movement, designated Moderato alla marcia, seems even more discordantly aggressive than its companions, while its key signature might just as well have been omitted, so emancipated is it from definite tonality.

The work will strike most pianists as a formidable one to undertake to learn. That it offers commensurate rewards for the necessary persistence is not apparent on short acquaintance.

— Briefer Mention —

Songs

'Prière.' By Charles M. Loeffler. A surprisingly simple but effective little setting of a French text by Roger Dévigne beautifully translated by David Stevens, with a churchly purity of line and harmonic feeling that would seem austere if not so expressive of the spirit of the words. For medium voice. (Birchard.)

Turkmenian Melodies. Arranged for female voice and oboe, violin, cello and two pianos by V. Zolotareff. Book II. Two monotonously repetitious melodies to be listened to as folksong curiosities. The 'Spinning Song' hovers around the top

line of the staff and its immediate neighbors, never exceeding a five-note range from D to A, a trying tessitura to sing and even more so to listen to. The 'Lullaby,' pitched lower, is also confined mainly within five tones and is also tiresome. Effective scoring does not serve to redeem them. Both Turkmenian and Russian texts are supplied. (Moscow: State Music Edition. New York: Affiliated Music Corp.)

'Love Came to Me Late.' By Lewis M. Isaacs. A splendid concert song, to a poem by Mary Austin, in which Mr. Isaacs reveals warmth of melody and appropriate harmonic feeling. For low voice. (Bruce Humphries.)

'Slumber Song.' By Edwin Arlington Robinson. This is an appealing little melodic piece by the late celebrated American poet, whose interest in music was very great. Lewis M. Isaacs has provided a fitting piano accompaniment. The poem is by Louise V. Ledoux. For medium voice. (Bruce Humphries.)

For Two Pianos, Four Hands

Andante in F; Jig Fugue in G, by J. S. Bach. Conceived for two pianos by Cyril Scott. Both transcriptions made with excellent judgment in expanding the framework without doing violence to the spirit of the originals. The Andante, from the Clavier Sonata in D Minor, is definitely enriched by the augmentation, while the fugue, so beloved of organists as representing Bach in one of his jocular moods, becomes a brilliantly effective two-piano number. (London: Elkin, New York: Galaxy.)

Andante in C by J. S. Bach; Etude in F Minor, Op. 25, No. 2. By Chopin. Arranged by Louis Victor Saar. The transcriber's experienced hand again evident in the well-planned arrangement of the Andante from Bach's Third Sonata for violin solo, while in the Etude the wholly admirable idea has been adopted of retaining the original solo version intact as the second piano part while adding a suitable and less difficult part for the first piano that does not conflict too much with the tonal transparency of the original version. (J. Fischer.)

'Pastorale.' By Domenico Zipoli; transcribed by Alexander Kelberine. The simplicity, which is the inherent charm, of the original inevitably sacrificed in adopting so extended a tonal compass as has been used here. The two hands of the first piano part play in unison practically throughout. (J. Fischer.)

For Piano

'The Goldman March Album.' A collection of fifteen of Edwin Franko Goldman's most popular marches, including 'On the Mall,' 'Mother Goose' and the like. All are provided with vocal refrains. They will be found easy to play in the piano arrangements most of which were made by Erik W. G. Leiden. (Carl Fischer.)

'Ball bei Prinz Eugen.' Edited and arranged by Ernst Krenek. A charming collection of baroque dance music, selected and arranged for piano solo by this Austrian modernist. The music is by Jacques de St. Luc, J. H. Schmelzer, F. I. Hinterleithner, Graf Logi, J. G. Weichenberger, J. Th. Herold and J. J. Hoffer, brief movements in the forms of marches, gavottes, minuets, arias, etc. Mr. Krenek has not injected into his versions any contemporary harmonies, for which he must be praised. (Universal.)

Theme and Variations, Op. 2. By F. Vitachek. Drab, uninspiring theme in G Sharp Minor, harshly dissonant, and nine entirely cerebral and very uninteresting variations. 'In the Sunshine,' Op. 7. Six Piano Pieces for Beginners. By M. Krasew. Although avowedly for beginners the collection starts out with an uninteresting piece in five sharps that would frighten any beginner. (Moscow: State Music Edition. New York: Affiliated Music Corp.)

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YOUNG MEN FORM CLUB IN WINNIPEG

Swinstead and Samuel Among Visiting Artists—Managers Announce Concerts

WINNIPEG, Sept. 10.—At an election of officers for the newly organized Young Men's Section of the Men's Musical Club, Glen Pierce was named president; Leonard Heaton, honorary president; Frank Thorolfson, vice-president; Kenneth Thomson, secretary; Bob Bailey, treasurer, and Norman Sloan, Gordon Kushner and Dennis Roberts, additional executive members. The club has in view the formation of a choir and a junior symphony orchestra.

Felix Swinstead, English composer, gave a lecture-recital early in July under the auspices of the Associated Board. Russel Standing, president of the Music Teachers' Association, was in the chair.

Harold Samuel, pianist, gave two lecture-recitals in the University building early in the summer. His program was confined to Bach works selected from the University of Manitoba music syllabus.

Musicians from Winnipeg who took part in the convention of the Canadian Federation of Music Teachers held in Vancouver from July 15 to 18 were Agnes Kelsey and Lyla Brown, sopranos, and Gwenda Owen Davies, Minnie A. Boyd and Myrtle Ruttan, pianists.

Managers' announcements promise an eventful musical season for 1936-37. The Celebrity Concert Series, directed by Fred M. Gee, will bring the Minneapolis Symphony, conducted by Eugene Ormandy, Lawrence Tibbett, Marian Anderson, the Jooss Ballet, Jascha Heifetz, Giovanni Martinelli and Richard Czerwonky in joint recital, Ignaz Friedman and Raya Garbousova in joint recital, the Six English Singers, and Elisabeth Rethberg and Ezio Pinza in joint recital.

Frederic Shipman, director of the Famous Artists Series, announces four attractions for the coming season: the Don Cossacks, Kayla Mitzell, Nimura and Myra Hess.

MARY MONCRIEFF

Echaniz Heard by Dell Audience

Jose Echaniz, Cuban pianist, appeared in the notable list of soloists featured in the Robin Hood Dell season of the Philadelphia Orchestra. He was heard in De Falla's 'Nights in the Gardens of Spain,' on a program conducted by José Iturbi.

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MUSIC CAMP CONCLUDES EVENTFUL SEASON

Bandmasters' Convention and 'Damrosch Day' Are High Spots of Summer Session Under Maddy—Operas and Numerous Concerts in Busy Schedule

INTERLOCHEN, MICH.,

Sept. 10.—A gala concert by the High School Orchestra, the massed orchestras and bands under the guest conductorship of Vladimir Bakaleinikoff, assistant conductor of the Cincinnati Symphony, brought to a close an eventful period of music study and play for a large number of high school students at the National Music Camp on Aug. 23. The camp, which is under the direction of Dr. Joseph E. Maddy, drew young musicians from many parts of the United States to participate in the classes and in the various ensemble performances.

Beginning early in July, the summer session provided a variety of unusual attractions for the benefit of students and the visitors who are numerous at the camp, especially over week-ends. Notable among these was the convention of the American Band Masters' Association from Aug. 6 to 9 which brought to the camp a number of the nation's leading band conductors including Frank Simon, president, Edwin Franko Goldman, honorary life-president, and Walter M. Smith, vice-president.

Five concerts were given by the camp bands during the period of the convention under the baton of various members of the association concluding with the performance on the evening of Aug. 9 when an address was given by Gov. Frank D. Fitzgerald of Michigan. Two of the programs were broadcast in part over an NBC network.

Present Sousa Memorial

The bandmasters presented a plaque to the Sousa Memorial Library at the University of Illinois honoring the "march king" as the first honorary life president of the organization. A. A. Harding, conductor of the Illinois University band, received the plaque from Herbert L. Clarke, conductor of the municipal band of Long Beach, Cal., and Dr. Simon, conductor of the Armco Concert Band, both former members of Sousa's Band.

An amusing adjunct to the proceedings was the "Bandmasters Frolic Band" which included Dr. Maddy, Capt. J. J. Gagnier, Dr. Simon, Mr. Clarke, John L. Verwiere, A. R. McAllister, William Revelli, Ernest N. Glover, Glenn Cliffe Bainum and Dr. Harding.

The election of officers returned Dr. Simon as president. Mr. Clarke was added to the board of directors which also includes Lieut. Charles Benter, Capt. Gagnier, Mr. Bainum, Capt. Charles O'Neill, Karl King, Dr. Harding and Mr. McAllister.

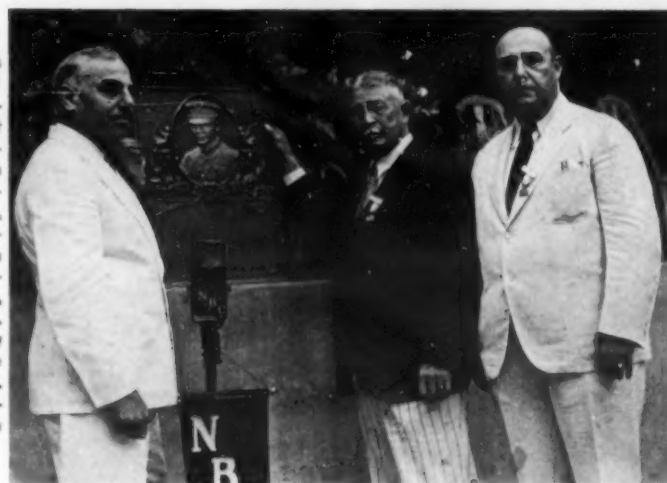
Guest conductors of the National High School Orchestra in its Sunday evening concerts during the summer, besides Dr. Maddy, have been Howard Hanson, Ernest La Prade, Guy Fraser Harrison, Mr. Bakaleinikoff and Dr.



Walter Damrosch and Joseph E. Maddy



The "Bandmasters Frolic Band" (Above) Which Included Several of the Prominent Conductors Attending the Convention of the National Bandmasters Association, and (Right) the Presentation of a Sousa Plaque to the University of Illinois, Represented by A. A. Harding (Left), by Herbert L. Clarke (Center), and Dr. Frank Simon on Behalf of the Association



Walter Damrosch, who took part in the Damrosch Day performances, given by the high school band and orchestra and a special choir, selected from Michigan high schools, on Aug. 16.

Two excursions into lyric drama during the season were the performances of

'Faust' on Aug. 11 and 12 and Gilbert and Sullivan's 'The Sorcerer' on July 29, the first directed by Robert Korst, the second by Richard Schoenbohm.

In addition to the concerts mentioned here, there were daily performances by various ensembles throughout the season.

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Felix Gatz to Teach at New York University; Conducts WPA Orchestra



Dr. Felix Gatz

Making his New York debut as a conductor, Dr. Felix Gatz, who has for two years been professor of musical esthetics at Duquesne University, Pittsburgh, led the Festival Orchestra of the WPA Federal Music Project in a concert on the afternoon of Aug. 30 at the Brooklyn Museum. Dr. Gatz organized the Berlin Bruckner Society with Nikisch, and conducted the Berlin Philharmonic Bruckner Cycle from 1923-33. Widely known as an advocate of the music of Bruckner and Mahler, he included Mahler's First Symphony on his New York program, and will play the music of both masters in another WPA concert on Sept. 20.

Beginning Sept. 24, Dr. Gatz will act as visiting professor in musical esthetics at the New York University Graduate School and School of Education. He has just completed his first book in English, 'A System of Musical Esthetics,' which contains a foreword by Dr. Will Earhart, director of music in the Pittsburgh Public Schools.

In his Aug. 30 concert, Dr. Gatz displayed a sure mastery over his forces and a notable ability to convey a musical line. The orchestra played with spirit and devotion. Also on the program were Beethoven's 'Prometheus,' and Rubin Goldmark's 'Call of the Plains.' Lura Stover, Pittsburgh soprano, made her New York debut in a group of Strauss songs with orchestra.

CHAVEZ: NOT A MAÑANA MEXICAN

(Continued from page 11)

ernment post to devote himself to training them, and at the same time to developing his own conducting technique. His assistant, Silvestre Revueltas, left to direct a rival group, the National Orchestra, which succeeded in temporarily dividing public interest, and, what was more vital, public financial support. The government, which impartially gave a stipend to both organizations, did not wholly support either. Chavez had to allow his men to take other jobs in order to make a living wage, since he could not afford to pay them what they should have had for rehearsals and performances. In the beginning, he had only three rehearsals a week.

He is not yet financially out of the woods. His tympani and trumpet players double in the police bands, to his and their sorrow. This year, however, thanks to his musical success, the government increased his allotment, a committee raised some money, and the number of subscribers grew appreciably. His friends from America have swelled the number. His concert series for this Summer season was assured. But it has been a struggle. Relating the details, Chavez never once spoke of his own advancement, either musical or financial. His whole concern was for the orchestra. He thinks in terms of the working group, and of the individual only as connected with the group.

The reward of this devotion was reaped at the first concert of the season, with a sold-out house. It had been twice postponed, never a heartening preparation for a performance. The date first set, July 17, happened to be the anniversary of President Obregon's death, and the Palacio de Bellas Artes was given over to memorial services, despite the fact that announcements of the concert were placarded all over Mexico City, and tickets sold. Postponed again, it was again canceled owing to the electrical strike which plunged Mexico into darkness and boredom for a full week. But the appetite of music-lovers was whetted, not killed.

Weighed and Found Not Wanting

When, finally, on July 31, as announced, at nine o'clock promptly, the million-dollar Tiffany glass curtain in the theatre of the Palacio was lifted, Chavez walked upon the stage to thunderous applause. The program—the Vivaldi-Bach Concerto for four pianos and orchestra, the Bach Third Brandenburg Concerto, Haydn's Symphony in C Minor, and Debussy's 'La Mer,' concluded with a first performance of Chavez's own 'Sinfonia India.' It is a spirited piece which, like much of Chavez's music, makes liberal use of Indian folk-tunes and dances. The exultation of the music carried over into repeated curtain calls, to which Chavez responded, all smiles. Afterward, in the dressing-room, as he bestowed upon one after another of his friends the half-embrace which is the Mexican masculine handshake, the smile never left his face. In

it was the satisfaction of the creative artist whose work has been weighed and found not wanting.

I thought of a remark he had made to me about his life. "I have no time for what people call good times," he said. "What are good times? Dancing? Eating and drinking? Parties? For me, work is the only thing. To create. That is my pleasure. That is my life."

Mexican Concerts Continue

The summer series of the Orquesta Sinfonica de Mexico under Carlos Chavez, the first of which is described by Mrs. Kaufmann in the article above, have continued at weekly intervals, the final event being scheduled for Sept. 18, according to reports received here. Six free workers concerts also have been given, and six popular concerts are scheduled for Sept. 24 and on five nights in October.

Mr. Chavez's 'Sinfonia India,' of which Mrs. Kaufmann writes, will be conducted by the composer during his tenure as guest conductor with the New York Philharmonic-Symphony, in addition to his 'Sinfonia di Antigona,' 'H. P.,' and 'Pyramide.'

TEACHERS PROMINENT IN SEATTLE ACTIVITIES

Master Classes and Recitals Hold Place —University Students Hear Concerts

SEATTLE, Sept. 10.—Summer study with visiting guest teachers at the University of Washington, Cornish School and leading pedagogues of the city has filled a large place in the past month's program. Sigismond Stojowski attracted many teachers from all points of the Pacific Northwest to his master classes and was heard in recital July 21, later presenting members of his class in an interesting program. At the University visiting guest teachers included Dalies Frantz, pianist, and Basil Cameron, conductor of Seattle Symphony.

Summer students at the University of Washington heard Madge Quigley, who played music by early composers on the virginal, clavichord and harpsichord, the University Chorus under the baton of Charles W. Lawrence in a program of early and modern music, and members of the chamber music ensembles, under Mr. Cameron, in works of the masters. The University High School Music Institute gave a concert, featuring the band under Carl A. Pitzer; chorus under Charles W. Lawrence, and orchestra, directed by George C. Kirchner, recitals were given by John Wright De Marchant, baritone, and Mary Edwards, soprano. Lyle McMullen was accompanist. Harold Heeremans was presented in organ recital, prior to his leaving to accept a position with New York University.

Piano pupils of Paul Pierre McNeely were heard in two recitals on July 17 and 21. John Hopper and Johanna Rosenhaupt presented pupils in piano programs. D. S. C.

Clifford Herzer Plays in Petoskey, Mich.

PETOSKEY, MICH., Sept. 10.—Clifford Herzer, young pianist, gave a recital on August 3, in the High School auditorium under the auspices of the Federation of Women's Clubs. Mr. Herzer has visited Petoskey the past few years and his recitals are events of the musical life here. He won genuine applause

in a program including Beethoven's Sonata in E Flat, Opus 81a, the Scarlatti-Tausig Pastorale and Capriccio, Haydn's Andante and Variations in F Minor, the Gluck-Sgambati Melody from 'Orpheus' and 'Childhood Memories' by the South American composer, Octavio Pinto. P. S.

KORTSCHAK ACTIVITIES

Violinist-Conductor Ends Summer of Teaching and Playing

CUMMINGTON, MASS., Sept. 10.—Hugo Kortschak, violinist, has spent a busy summer here teaching and playing. At a recital, accompanied by his daughter, Alice, he gave the first performance of David Stanley Smith's 'Three Lyric Poems.' Two trio programs and three sonata recitals were presented with the co-operation of Lonny Epstein, pianist, and Emmeran Stoeber, cellist. Mr. Kortschak's Ensemble Class also gave a recital.

He will reopen his New York studio on Sept. 28 and resume his activities as teacher at Yale University School of Music and the Neighborhood School, New York, and conductor of the New Haven Symphony and Civic Orchestra, the Stamford Symphony and the orchestra of the Neighborhood Music School. He also will appear in solo and chamber music concerts.

Wagner Artists to Give Sunday Series in Town Hall

A series of Sunday concerts to be given in the Town Hall, New York, during the coming season under the management of Charles L. Wagner will bring the following artists: John Charles Thomas, baritone, on Oct. 25; Moriz Rosenthal, pianist, on Nov. 29; Mila Kocova, soprano, on Dec. 27; Orlando Barera, violinist, on Dec. 27; Rosalyn Tureck, pianist, on Jan. 3; Erica Morini, violinist, on Jan. 17, and Sigrid Onegin, contralto, on Jan. 24.

Elsa Hilger Heads 'Cello Staff at Philadelphia Conservatory

PHILADELPHIA, Sept. 10.—Elsa Hilger was engaged recently as head of the 'cello department of the Philadelphia Conservatory of Music. Miss Hilger was heard on the "Magic Key" radio program over WJZ on Sept. 6, and appeared in two groups of solos at Ocean Grove Auditorium on Aug. 25. She is a member of the 'cello section of the Philadelphia Orchestra.

Cameron Appointed Musical Director of Cornish School

SEATTLE, Sept. 10.—Basil Cameron, conductor of the Seattle Symphony, has been engaged as musical director of the Cornish School. He will teach chamber music, orchestra and a limited number of violin students.

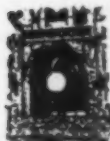
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GREAT LAKES SYMPHONY CONCERTS END PLANS FOR UTICA SEASON TAKE SHAPE

Iturbi Cuts Engagement Short; Irked by Confusion—Kindler, Rapee, Black, Harrison, Wallenstein Among Other Guest Conductors

CLEVELAND, Sept. 10.—José Iturbi won applause and admiration when he appeared as soloist with the Cleveland Orchestra in 1931 and again in 1933, but he never stirred up the excitement as a pianist that he roused on August 25 when he conducted one concert of the Great Lakes Symphony at the Sherwin-Williams Plaza on the grounds of the Great Lakes Exposition.

Mr. Iturbi came to Cleveland on Monday to conduct six concerts but he had decided before the intermission on Tuesday night that he would ask Manager Carl J. Vosburgh for a release, and cancel his engagement. He found it impossible, he said, to play serious music on the grounds of an exposition with streams of patrons passing to left and right of the orchestra shell, with locomotives snorting in the background, automobiles sounding in nearby streets, and with blimps cruising about in the sky above him. He insisted upon associating the locality with the malodorous, but undeniably sustaining if vulgar hot dog.

The first half of the concert passed off somewhat grimly with a shaggy performance of Sibelius's Symphony No. 2, considerably marred by microphone distortion. The second half, broadcast over a Mutual hookup, moved along with Strauss's 'Don Juan' agreeably played and music from Granados's 'Goyescas.' The visiting conductor seemed happily to have recovered himself in the fascinations of the Strauss music.

Scurry for Pianist

But displeasure seized him again, for at the close of the first movement of José André's 'Impressions of Buenos Aires' he held up the concert, and necessarily the broadcast, while a piano was hastily uncovered, and sheets of music placed on the rack. Messengers scurried through the scattered audience in search of a pianist, demanded by Mr. Iturbi from Rudolph Ringwall, the resident conductor. When Boris Goldovsky came upon the platform, was presented to Mr. Iturbi and took his place at the piano the music began again. It can not truthfully be said that one got the same impression of Buenos Aires communicated by Mr. Iturbi a week or two earlier with the orchestra at Robin Hood Dell in Philadelphia.

Mr. Ringwall conducted on Wednesday. The symphony concerts at the Great Lakes Exposition began June 27 with eighty players, mostly from the Cleveland Orchestra. Mr. Iturbi was



Hans Kindler



Rudolph Ringwall



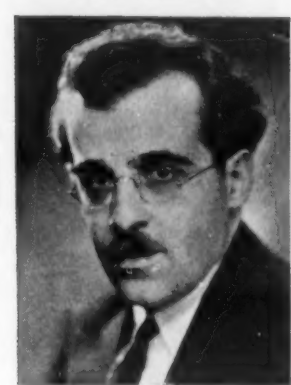
Alfred Wallenstein



Boris Goldovsky



Frank Black



Erno Rapee

preceded as guest conductor by Hans Kindler, Erno Rapee, Frank Black, and Guy Fraser Harrison. Mr. Goldovsky, who directs the choruses of the Cleveland Orchestra and is the newly appointed conductor of the Singers Club, succeeding Beryl Rubinstein, conducted one concert on Sunday afternoon, August 16.

Wallenstein Last Guest

Alfred Wallenstein conducted the Great Lakes Symphony on Sept. 1. Schubert's 'Unfinished' Symphony was the principal offering of the first half of the program. The broadcast portion began with the Overture to 'The Merry Wives of Windsor' and continued with Tchaikovsky's 'Romeo and Juliet,' and two excerpts from Wagner's 'Ring' operas.

Mr. Wallenstein was the last of a series of guest conductors who alternated during the summer season with Rudolph Ringwall in conducting the Great Lakes orchestra. Mr. Ringwall resumed command following Mr. Iturbi's single concert and he concluded the season on September 4.

The lesson of the summer season in Cleveland would appear to be that fine orchestral concerts do not as yet in themselves draw the general public. If the shell had been placed in the comparative quiet of the Horticultural Gardens near the lake front, rather than on the noisy plaza at the main entrance to the exposition, and if the concerts had been enthusiastically, continuously, and expertly recommended to the public, the summer's story about fine music might have been different.

ERNESTINE ALDERSON

Rodzinski to Return in October

CLEVELAND, Sept. 10.—Artur Rodzinski, conductor of The Cleveland Orchestra, returns to Cleveland with Mrs. Rodzinski, early in October to prepare for the opening of the orchestra's eighteenth season, the sixth at Severance Hall, on Oct. 15. Following his engage-

ment for a concert at the Salzburg Festival, conducting the Vienna Philharmonic Orchestra on Aug. 16, Mr. Rodzinski visited in Poland. E. A.

Civic Group to Give Four Concerts—Judges Named for New Year's Event

UTICA, N. Y., Sept. 10.—Four concerts will be given this season by the Civic Musical Society. Thomas Brown Rudd, president of the society, will confer early this month with his directors to determine at which concerts the society orchestra will be featured and on which dates the Civic Chorus will sing.

In nearby Rome it was announced the local symphony orchestra will offer three concerts during the season under Charles G. Bartlett.

Rules for the annual New Year's eisteddfod sponsored by the Cymreiddion Society have been sent out. John T. Roberts is chairman of the music committee this year, assisted by D. D. Griffith, John G. Williams, John G. Thomas, Samuel J. Evans and John H. Reese.

Adjudicators will be S. J. Phillips, Scranton; Dr. David Jones, Taylor, Pa., for music; Sam Ellis, Utica, literature; William T. Williams, Utica, for poetry, and Dr. Teifion Richards, Scranton, for recitations. Margaret Griffith will be accompanist and William T. Williams, stage manager.

The Curran musical scholarship now stands at \$169,270.10. Income from this fund left by Gertrude Curran is issued for scholarships for Utica public and parochial school students who show promise. E. K. B.

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WESTMINSTER SUMMER TERM ENDS SUMMER OPERA ENDS TENURE IN ST. LOUIS



A. R. Levering
Dr. John Finley Williamson, Seated in the Centre of the Front Row, Conducted the Westminister Summer School and Festival Chorus in a Two-Day Program of Sacred Music on August 15 and 16

MOUNT HERMON, MASS., Sept. 10.—The summer session of the Westminister Choir School, Dr. John Finley Williamson, conductor, which was a part of the Northfield summer conferences, closed here on Aug. 17, after a successful summer season. A representative group of professional musicians attended the conferences.

On Aug. 15 and 16, Dr. Williamson conducted the Westminister Summer School and Festival Chorus in two pro-

grams of sacred music. Works by Palestrina, Brahms, Bach, Handel and many other composers were sung in the outdoor auditorium at East Northfield, before an audience of 5,000.

Sinsheimer to Teach in New York

Bernard Sinsheimer, for nine years first professor of violin and ensemble at the Ecole Normale, Paris, is now in New York on sabbatical leave where he will spend the season teaching.

American Premiere of Novello's 'Glamorous Night' Closes Eighteenth Season

St. Louis, Sept. 10.—With the closing performance of 'Glamorous Night' and an audience estimated at over 11,000, the eighteenth season of summer opera in Forest Park came to a close last on Aug. 31. It was estimated that 748,054 people attended eighty-seven performances, which is 39,052 ahead of last year. The other record is that not a single performance was canceled. The final week also topped the season with attendance of 70,588, second only to 'Roberta,' last year.

The management fairly outdid itself in the American premiere of Ivan Novello's 'Glamorous Night,' which closed the season of twelve weeks. Mr. Novello employs twelve scenes to carry through the story of a romantic episode. For the lead, Norma Terris as Melitta Hajos, the gypsy, who ascends to royalty and power in her native country, gave one of the finest portrayals even seen in the Municipal Theatre. She shared honors with Guy Robertson, who was at his best in a long and difficult role. Mr. Novello has composed much melodious music of an extremely catchy flavor. Albert Mahler's fine tenor voice was heard in the first act in several arias and duets. Other principals in the cast were Bertram Peacock, Zama Cunningham, Florenz Ames and Joseph Macauley.

Much credit must be given to the staging by Zeke Colvan and the designing of the scenery by Raymond Sovey. The orchestra under George Hirst was at its best. With the close of the season came the resignation of Laurence Schwab as producing director. Mr. Schwab will go to Hollywood and his place will be taken by Richard Berger, who has been with the opera two seasons in the post of manager for productions.

'Connecticut Yankee' Pleases

'A Connecticut Yankee' was given its initial hearing in the Municipal Theatre during the week of August 3 to 9. Ruby Mercer, Gil Lamb, Bertram Peacock, Earle MacVeigh, Detmar Popen, Audrey Christie, Eddie Garr and a large cast in minor roles delighted many. The week of Aug. 10 to 16 with Noel Coward's 'Bitter Sweet' was one of the high spots of the season. Norma Terris was outstanding. William Hain as Carl Linden gave a fine performance and other parts were in capable hands.

This was followed by Victor Herbert's 'Red Mill' for the week of Aug. 17 to 23, with Gil Lamb and Georgie Price. The tuneful melodies of this famous work were skillfully handled by Mr. Hain, Miss Mercer and others, while William Macauley was excellent as the Governor of Zeeland.

HERBERT W. COST

Anna Kaskas to Make Concert Tour

Anna Kaskas, mezzo-contralto of the Metropolitan Opera, will make a concert tour this season under the management of Arthur Judson, Inc. On Nov. 5 she will sing in Montreal and she has also been engaged for appearances with the Buffalo Symphony and Kellogg's All-Star Course in Hartford, Conn., with Tito Schipa.

Signs Many Attractions



S. Hurok with Irina Baronova, One of the Ballet Russe Ballerinas, in London

S. HUROK, New York concert manager, has returned from a busy summer in Europe, where he engaged several artists for the coming season in America and surveyed musical conditions, especially in Russia.

"There is not an empty seat in the theatres of the Soviet State," says Mr. Hurok, who also notes an improvement in general conditions there since his last visit a year ago. In Moscow he heard Ginette Neveu, seventeen-year-old French violinist, who will make her debut here.

Among the new attractions he signed are the Dana Ensemble of Warsaw; the Comedian Harmonists; two Viennese tenors, Joseph Schmidt and Preiger, leading tenor of the state operas of Vienna and Prague; and Rudolph Serkin and Arthur Rubinstein, pianists.

In Moscow Mr. Hurok saw Marian Anderson, contralto, whom he has booked for a coast to coast tour. In Zurich he visited Trudi Schoop, who is preparing for comic ballet's next season in America, and he spent a few days in the Tyrol mountains with the Vienna Choir Boys now rehearsing for their fifth American tour. Bronislaw Huberman, another of his artists, Mr. Hurok met in Vienna. The Russian Cathedral Choir will return with an even more varied program than last year.

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RADIO: Lines to the New Season

Orchestra: Bigger and better things for the General Motors, Ford, Philadelphia Orchestra and others. GM moves to Carnegie Hall for its fourth season, opening Sept. 13. Regular conductor, Erno Rapee again, with the possibility of several guests. First soloists, Albert Spalding and Harold Bauer jointly. Second, the Don Cossack Russian Male Chorus, in keeping with a new policy to present novel features. Third soloist, Rosa Ponselle. Later on, some outstanding younger performers. Same network, the WEAF Red, Sundays at 10, Eastern daylight saving for this month.

Ford comes back, again with the Detroit Symphony, under five guest conductors. Starting off is Fritz Reiner, for five concerts, John Charles Thomas soloist at first event, Sept. 20. Conductors to follow, Alexander Smallens, Eugene Ormandy, José Iturbi, Victor Kolar. Many celebrated guests as singers and instrumentalists. CBS network, Sundays at 9, Eastern daylight saving, for the first.

Philadelphians go under sponsorship of a group of leading banks, said to be a three-year contract. Regular conductors of the symphony series. Scheduled for November, over a CBS network.

Rochester Philharmonic and Civic orchestras list fifty-five NBC concerts, with José Iturbi and Guy Fraser Harrison the respective leaders. Philharmonic to be heard Thursdays, eight nights, four afternoons. Beginning Nov. 5 Civic in two series, twenty-eight Monday matinees opening Oct. 19, fifteen Tuesday matinee children's concerts, beginning Oct. 20.

Pittsburgh Symphony opens new series Sept. 13, with first broadcast from Great Lakes Exposition, subsequently from home auditorium. Antonio Modarelli conductor. CBS network, Sundays at 2 p. m.

Of course N. Y. Philharmonic returns First broadcast on Sunday after November opening of season, John Barbirolli at the head. Also CBS, Sundays at 3.

Others will probably fall in line, Boston, Cleveland, etc.

Little Symphonies: Alfred Wallenstein returns to WOR after vacation to conduct Sinfonietta, presided over by Cesare Sodero during his absence. Leon Barzin still guesting with Philip James's Little Symphony. Symphonic Strings under Wallenstein another feature of this station.

New series by Pittsburgh String Symphonic Ensemble, led by Oscar Del Bianco, for NBC Blue Network, Sundays, at 7 p. m., opening Sept. 20.

Frank Black still presiding over NBC String Symphony.

Chamber Music: The NBC Music Guild we have always with us. Performers in recent weeks almost too numerous to mention, but we'll try: the new Coolidge, Marianne Kneisel, NBC, Kreiner string quartets; new piano quartet consisting of Jane Courtland, pianist; Joseph Coleman, violinist; Milton Katims, viola; Ossip Giskin, cellist; Jan Rubini Piano Quartet; Virginia and Mary Drane. In addition, many instrumentalists in combination. A program of works by Charles Flick-Steger, American composer. Otherwise mostly

classic composers and a few Englishmen—Warner, Goossens, Bridge, Bax and so on.

Personalities: Helen Jepson now on Showboat with Lanny Ross. . . . Ruby Mercer a Showboat guest. . . . Three sopranos for Firestone in Margaret Speaks's absence—Rosemarie Brancato, Lucille Manners, Florence Vickland. . . . Mary Hopple succeeding Ivan Ivantsoff on WOR's Art of Song. . . . Nelson Eddy in a new Vicks series on Sept. 27, CBS network, 8 p. m.—no studio listeners permitted. . . . Other new series, one by Abram Chasins, pianist, on NBC's Red, Saturdays at 12 noon; Frank Sheridan, pianist, on CBS, Saturdays at 11:30 a. m.; Ruby Elzy, Negro soprano of 'Porgy and Bess' fame, CBS, Tuesdays at 11 p. m. . . . Marion Talley's radio time goes from fifteen minutes to a half-hour, and to a new spot, Sundays at 5 p. m. NBC Red. . . . Viola Philo sang a Strauss arrangement by Leo Blech, 'Liebeswaltzer,' in Radio City Music Hall recently. . . . José Iturbi jested with Bob Burns in Kraft Hour. . . . Lucile Lawrence, harpist, featured in a Radio City Music Hall spot on Aug. 30. F. Q. E.

HIPPODROME OPERA IN FOURTH SEASON

Salmaggi Troupe Returns to City Quarters—Fritz Mahler in American Debut

Alfredo Salmaggi and his rugged forces have again set up camp in the Hippodrome. On Aug. 21 that home of mastodons, much altered from the effects of Billy Rose's 'Jumbo,' housed the first performance of the fourth summer opera season, which was to confine itself to week-end presentations. The first offering, 'Carmen,' saw the American debut of Fritz Mahler, well-known European conductor and nephew of Gustav Mahler. Mr. Mahler showed evidence of great ability in spite of the difficulties of working entirely without complete rehearsal.

The cast comprised Grace Angelau in the title role, Charles Hart as Don José, Angelo Pilotto as Escamillo, Geraldine Nolan as Micaela, Nino Ruisi as Zuniga, and Mildred Ippolito, Ivy Dale, Costante Olivero, and Fausto Bozza in supporting parts.

The following evening brought a presentation of the 'Cavalleria-Pagliacci' duo, with Elda Ercole as Santuzza, Angelo Angelini as Turiddu, Lorenzo Cianfrini as Alfio, Miss Ippolito as Mamma Lucia, Giordana Bourdan as Lola, Giuseppe Radella as Canio, Perla Woolcott as Nedda, Mr. Pilotto as Tonio, and Lorenzo Cianfrini as Silvio. Verdi's 'Aida' was given on Aug. 23, with Janina Kuozynska in the title role, Mr. Hart as Radames, Lois Huff as Amneris, Mr. Pilotto as Amonasro, Mr. Ruisi as Ramfis and Guidi Neri as the King.

Rossini's infrequently performed masterpiece, 'Il Barbiere di Siviglia,' featured the second week end of Hippodrome opera with an enthusiastic cast comprising Miss Quartin as Rosina, Mr. Pilotto as Figaro, Mr. Ruisi as Don Basilio, Enzo Ciccia as Bartolo, Lee Sherman as the Count, and Miss Ippolito, Constante Olivero, and Guido Negri in supporting parts. The conductor was Ivor Karman. On the previous evening, Aug. 29, the Salmaggi forces were led by Mr. Mahler in an authoritative 'Rigoletto' that included Mr. Pilotto in the name part, Mme. Quartin as Gilda, Mr. Hart as the Duke, Miss Dale as Maddalena, and Mr. Ruisi, Eugenio Molle, Alice

Rossi, Philip Whitfield, Mr. Bozza, Mr. Olivario, and Roberta Anelli in other roles.

Six grand operas were packed into the last week-end of the troupe before it broke camp until Oct. 2. Friday evening, Sept. 4, saw the return of a veteran Salmaggi batonist, Fulgenzio Guerrieri, in a 'Butterfly' that included Annunziata Garotto as Cio-Cio-San, Miss Huff as Suzuki, Lawrence Power as Pinkerton, Guiseppe Interrante as Sharpless, and Miss Ippolito, Mr. Olivario, Mr. Ciccia, and Mr. Bozza in supporting roles. 'Faust' was given on the following evening, with Mr. Sherman in the title part, Mr. Ruisi as Mephistopheles, Norman Roland as Valentine, Mr. Bozza as Wagner, Ruth Rooney as Marguerite, Miss Huff as Siebel, and Miss Ippolito as Martha. Mr. Mahler conducted.

On Sept. 6 the music of Verdi again regaled a receptive throng which gathered to hear 'Traviata.' Santa Bionda, substituting for the indisposed Miss Garotto, was heard as Violetta; and Alfredo found a new protagonist in Gil Valeriano, who has been heard on the recital stage. The remainder of the cast comprised Mr. Pilotto as Germont, Miss Ippolito as Flora, and Mr. Ciccia, Mr. Olivario, Mr. Bozza and Alfredo Neri in smaller roles. Mr. Karman conducted.

In a "Special Labor Day Opera Festival" Verdi's 'Aida' received a matinee performance, and the 'Cavalleria-Pagliacci' combination filled the evening's exigencies. The cast for 'Aida' duplicated that of the previous performance. In the Mascagni opera that night Miss Rooney was heard as Santuzza, Giordana Bourdan provided the Lola, and Miss Ippolito, Mr. Sherman and Mr. Cianfrini completed the cast as Mamma Lucia, Turridu, and Alfio respectively. For the Leoncavallo work Miss Woolcott played Nedda, Arturo De Gheri, Canio; Mr. Pilotto, Tonio; Mr. Olivario, Beppe, and Norman Roland, Silvio.



Fritz Mahler

For the past four years a conductor in the Danish Radio in Copenhagen, Fritz Mahler comes to New York at thirty-four with still other achievements behind him. He first conducted fourteen years ago with the Vienna Volksoper, later leading symphony concerts and opera in Dresden, Mannheim, Berlin and other cities. The nephew of the composer Gustav Mahler, whom, incidentally he never saw. Mr. Mahler is a great admirer of both his noted uncle's music and that of Bruckner. He studied composition with Schönberg and the late Alban Berg, the latter being his favorite modern composer. The conductor has already taken out first citizenship papers here.

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BOSTON MEN TO PLAY AT HARVARD FESTIVAL

Symphony under Koussevitzky to Give
Three Concerts at Tercentenary Celebration

BOSTON, Sept. 10.—Three concerts will be given by the Boston Symphony, Serge Koussevitzky, conductor, in conjunction with the Harvard University Tercentenary celebration. The first will be given in Symphony Hall on Sept. 16, and will include works by Brahms, the slow movement and Scherzo from Hill's String Simfonietta, Ravel's 'Daphnis and Chloe,' and Beethoven's Fifth.

On Sept. 17 at Sanders's Theatre in Cambridge, a Bach Suite, with Georges Laurent, flutist, and Jesús María Sanromá, harpsichordist, as soloists, and a Haydn and Mozart Symphony will be performed. On Sept. 18, in Symphony Hall the orchestra will appear jointly with the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor. Paine's 'Harvard' Hymn, for chorus with organ, the final chorus from Bach's 'St. Matthew Passion,' Vivaldi's Concerto for Orchestra in D Minor, Brahms's 'Behold All Flesh Is as Grass,' from the 'German Requiem,' the same composer's Variations on a Theme by Haydn, choruses from Bach's B Minor Mass, and 'Fair Harvard,' in an arrangement for orchestra and chorus by Dr. Koussevitzky, will be played.

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CHICAGO, Sept. 10.—The Chicago Musical College, Rudolph Ganz, president, will celebrate the first anniversary of its membership in the North Central Association of Colleges and secondary schools in June, 1937. This promotion has given the college the right to confer University accredited degrees. The occasion will be celebrated by a three-day musical festival in connection with the commencement exercises.

Jean Clinton, teacher of piano, will conduct a number of music courses for adults during the coming season, including Artistic and Technical Orientation in Piano, Artistry and Technique at the Piano, The Pedagogy of Adult Piano Teaching, a course for adult non-professional piano students, one for adult beginners and a course in Music in Modern American Culture. Miss Clinton has studied with Mr. Ganz, attended the master classes of Harold Bauer, Richard McClanahan and Harriet Ayer Seymour and was the former head of the adult department of the Aeolian School of Music in New York City.

CHAUTAUQUA CLOSES

Six Concerts, Two Operas and Choral
Events End Season

CHAUTAUQUA, N. Y., Sept. 10.—Culminating events in Chautauqua Institution's summer season of music, closing on Aug. 30, included a series of six orchestral concerts under the baton of Georges Barrère; two opera performances—'Pirates of Penzance' and 'The Merry Wives of Windsor,' conducted by Gregory Ashman and Alberto Bimboni, respectively, and choral programs under Walter Howe. Soloists who assisted included Alma Milstead, soprano; Pauline Pearce, contralto; Albert Gifford, tenor; Gean Greenwell, baritone, and Jacques Abram, pianist. Mr. Barrère appeared as flute soloist on Aug.

16, Gregory Ashman conducting, in Mozart's Concerto in D.

In the Aug. 14 and 17 productions of the Gilbert and Sullivan opera were Mr. Greenwell, Warren Lee Terry, Joan Peebles, Pauline Pearce, Roderic Cross, Roland Partridge, George Britton and Miss Milstead. In the 'Merry Wives' on Aug. 21 and 24 the cast included Maxine Stelman, Miss Peebles, Mr. Greenwell, Mr. Britton, Donald Dickson, Mr. Gifford, Helen Van Loon, Mr. Terry and Mr. Partridge. Alfredo Valenti was artistic director.

An outstanding closing event was the appearance in joint recital on Aug. 25 of Edwin Strawbridge and Liza Parnova. The entire program of summer music was arranged and supervised by Albert Stoessel, who was on leave of absence.

WPA BRINGS OPERA TO BOSTON SUMMER

English Texts Tried in 'Butterfly,' 'Hansel and Gretel'—
Young Artists Appear

BOSTON, Sept. 10.—In common with other cities of the country, Boston has been supplied with a variety of musical projects sponsored by the WPA. Chorus, orchestras and bands have offered music free of charge to a presumably interested public, and while in the final analysis, the artistic achievement has not always been up to standard, it may truthfully be said that those who attended these concerts heard, for the first time possibly, some really great music in creditable performance. The shell on the Charles River and that in Brookline have housed orchestras in concerts which have come off with varying degrees of success, contingent upon a fickle New England climate.

To date, the most interesting musical experiment undertaken by the WPA forces has been a series of three productions each of Humperdinck's 'Hansel and Gretel,' and Puccini's 'Madam Butterfly,' all performances being given in English, under the direction of Ernst Hoffman. 'Madam Butterfly' was the more successful. The voices of the principals were better adapted to operatic performances, and the action was better timed. Howard Stevens labored diligently, if somewhat incongruously, with the role of the Witch in Humperdinck's opera. The cast included Marguerite Porter, Joan Ruth, James H. Kelly, Eva Brahms, Mimi Kardoff and Norman Arnold. The stage settings, manufactured by WPA workers, were excellent.

Norma Jean Erdmann as Madama Butterfly was very effective. Her dramatic instincts are sure and her voice, while not powerful, is of a quality which carries well and allows her considerable interpretative freedom. She received a well earned ovation. The supporting cast included Miss Brahms, Midhat Ser-

bagi, Frances Perry, Mr. Arnold, James H. Kelly, Howard Stevens, Donald Taylor and Norman Geoffrion. A step in the right direction was the charging of a small admission fee. Co-operating groups in this project were the Federal Theatre of Massachusetts and the Adult Recreation of Boston. The presence of Dr. Nikolai Sokoloff on the opening night of the series lent additional interest to the undertaking and his well chosen words in explanation of the aims and desires of those backing this project were cordially received by the large audience.

GRACE MAY STUTSMAN

Search Symphonic Poem Has Premiere

SAN FRANCISCO, Sept. 10.—Frederick Preston Search's symphonic poem, 'The Dream of McKorkle,' was accorded an enthusiastic reception at its premiere with the San Francisco WPA orchestra recently. The American composer conducted his work in its second performance by the orchestra on Aug. 14.

St. Louis Violinist Leaves Orchestra

ST. LOUIS, Sept. 10.—Ellis Levy, assistant concert master of the St. Louis Symphony for fifteen years, and a member of the orchestra for twenty-five, announced his resignation recently before leaving for Atlantic City. He joined the organization at the age of 23.

Hazel Griggs Gives Concerts in Texas

DALLAS, TEX., Sept. 10.—Hazel Griggs, pianist, gave a series of concerts for children in the Chrysler Penthouse at the Texas Centennial Exposition every Tuesday during August under the auspices of G. Schirmer, Inc., New York.

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LOS ANGELES

Leone Kruse Now a Member
of the Artist Faculty of
Cincinnati Conservatory



© Amerikan Photo
Leone Kruse

Formerly leading dramatic soprano of the Munich National Theatre and the Chicago Civic Opera, Leone Kruse has accepted an appointment to the artist faculty of the Cincinnati Conservatory of music effective Sept. 10.

Miss Kruse, a native American, has been heard widely both in America and in Europe as an operatic and concert artist. She has made appearances with the Minneapolis Symphony, the St. Louis Opera Company, the Philadelphia Civic Opera, Ann Arbor May Festival and the Cincinnati Zoo Opera, in addition to those in Vienna, Berlin, Dresden, Prague, Budapest and other European capitals.

Peabody Conservatory Term to Open on October 1

BALTIMORE, Sept. 10.—The sixty-ninth scholastic year of the Peabody Conservatory, Otto Ortmann, director, will open on Oct. 1. Entrance examinations will be held for the advanced department on Sept. 17. Those for the preparatory started on Sept. 1. Competitive examinations for eight free three-year scholarships will be held on Sept. 24, 25, 28, 29 and 30. Examinations for yearly scholarships will be held on Oct. 3.

O'Connor Gives Annual Recital for Benefit of Siasconset Casino

NANTUCKET, MASS., Sept. 10.—Robert O'Connor, pianist, was heard in his annual recital for the benefit of the Siasconset Casino on Aug. 8. An appreciative audience applauded his performances of the Beethoven Sonata, Op. 31, the Bach Chaconne in D Minor, a group of pieces by Debussy and three Medtner dances.

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SAN DIEGO PLAYERS END BOWL SERIES

Symphony Plays 32 Concerts at Exposition under Baton of Nino Marcelli

SAN DIEGO, CAL., Sept. 10.—On Aug. 9, the thirty-second and last concert of a series which began on July 10 was given by the San Diego Symphony under the baton of Nino Marcelli in the Ford Bowl at the California Pacific International Exposition. The concert was dedicated to Mrs. Marshall Orlando Terry, president of the orchestra association.

The ensemble of eighty-six men has performed nightly at the bowl except Mondays and crowds have ranged from 4,000 to 5,000 at each concert. So successful has the season been that officials of the orchestra have sanctioned continuance of the concerts during the winter. Mr. Marcelli, the conductor, is also conductor of the San Diego High School Orchestra. He has given particular attention during the summer to American works and has presented several in their first performances. His orchestra includes local musicians and about twenty-five players imported from other cities.

Soloists and ensembles have appeared at various times as assisting artists with the orchestra. Of particular interest was the performance of Bottesini's 'Concertante' by Enzo Pascarella, concertmaster, and Frank Kuchynska, first string bass, on July 17. Another outstanding occasion was the concert honoring Henry Ford on his seventy-third anniversary, July 30. Many Southern airs and Dvorak's 'New World' Symphony were on the program as favorites of the motor magnate.

Many Native Works

Presentations of manuscript works by the following American composers were chosen for performances by Mr. Marcelli: Leo Scheer, Horace Johnson, Louis Cheslock, Paul White, Vernon Leftwich, Edward Janowsky, Rico Marcelli, Anne Priscilla Risher, Romeo Tata, Helen Van Zille, Joseph Giovannazzi, Thomas Griselle, Mary Carr Moore, Solomon Pimsleur and Franklin P. Patterson. Mr. Leftwich, Mr. Griselle and Miss Moore were present to conduct their own works.

Officers of the orchestra association, in addition to Mrs. Terry, president, are Mrs. Lionel C. Ridout, first vice-president; Mrs. R. de Lecaie Foster, second vice-president and business manager; B. William Jeffery, treasurer, and W. J. Meader, secretary.

Mendelssohn Plays at Erb Studios

Felix Robert Mendelssohn, distinguished European 'cellist, was heard in the Mendelssohn D Minor 'Cello Sonata at a reception given on Aug. 8 by Dr. John Warren Erb to more than eighty members of the New York University Symphonic Society. The reception was held in Dr. Erb's new studios at 43 Fifth Avenue. Dr. Erb played the piano part in the sonata. He was organist on Aug. 30 at a concert of the Boston Symphony at Lake Placid.

A new four-act opera, 'Patria,' by Pietro Zampa found favor recently at the Teatro Malibran, Venice.

STOJOWSKI CONCLUDES SUMMER CLASS

SIGISMOND STOJOWSKI, pianist and teacher, returned recently from Seattle, where he held a master class during the summer. Several of his students were heard in recital at the D. A. R. house on July 31, among them Adelaide Anderson of Pocatello, Idaho, and Barbara Custance, of Vancouver, B. C., both of whom are engaged to appear with the Seattle Symphony under Basil Cameron next season.

Mr. Stojowski was warmly received by a capacity audience at his own recital in the Cornish Theatre, Seattle, on July 21. He is seen here at the piano in the home of Mrs. Ruth Allen McCreery, executive secretary of the Seattle Symphony.



Bartlett and Robertson Give Premieres in London

Having opened the season of orchestral concerts at Scheveningen, Holland, Ethel Bartlett and Rae Robertson recently returned to London for the performance of two world premieres with the B.B.C. Orchestra under John Barbirolli. The first was a composition for two pianos and strings by Hugo Anson, dedicated to the duo pianists. The second, 'Castellana,' was by Mary Howe, an American composer. The piano team, which later appeared in two concerts at Queens Hall, will be soloists with the New York Philharmonic in January.

New Institute for Avocational Music to Open October 1

The Institute for Avocational Music, designed for students of all ages who wish to take up music as an avocation and seek teachers and advice, will open on Oct. 1 with headquarters in Steinway

Hall, New York. The board of advisors are Harold Bauer, Lucrezia Bori, Walter Damrosch, Ossip Gabrilowitsch, Myra Hess, Ernest Hutcheson, José Iturbi, Yolanda Méro, Ernest Schelling, Albert Spalding, Lawrence Tibbett and Efrem Zimbalist.

MacGregor to Appear in N. Y.

William MacGregor, American pianist, who was soloist at a recent concert in Camden, Me., has just returned from Miami and plans his third New York recital for Nov. 20 at Town Hall. He has been reengaged as soloist with the Louisville, Ky., Symphony on March 8.

Henri Deering Heard at Redlands Bowl

REDLANDS, CAL., Sept. 10.—After two notable concerts at the University of California, Henri Deering, American pianist, was heard at the Redlands Bowl on Aug. 14, before a large and appreciative gathering.

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Obituary



Dan Gridley

SANTA BARBARA, CAL., Sept. 10.—Dan Gridley, concert tenor, who for five years had been soloist at the Riverside Church, New York, died in hospital here on Sept. 5. He had come to Santa Barbara with his wife and two of his sons for a holiday, but a weakened heart condition made it necessary for him to go to a hospital to rest.

Mr. Gridley was born in Los Angeles in 1891, the son of Captain Fred Gridley, who for a number of years was prominent in civic affairs in Long Beach. After graduating from high school in Los Angeles he went to Alaska for a year and on his return gave his time seriously to music, singing in the choirs of prominent Los Angeles churches.

About ten years ago, he went to New York where he studied with Frank La Forge and Percy Rector Stephens. He acted as soloist in the First Presbyterian Church before going to the Riverside Church. Mr. Gridley had sung with a number of the major orchestras in the country and appeared as soloist in some of the prominent music festivals such as the Bach Festival in Bethlehem, Pa., and the Cincinnati Festival, with the Boston Handel and Haydn Society, the Schola Cantorum of New York and others. His last important engagement was with the New York Oratorio Society last spring.

Surviving Mr. Gridley are his widow, Golda Schaub Gridley, and three sons, Harland, Warren and Keith.

Plunket Greene

LONDON, Aug. 20.—Harry Plunket Greene, one of the most prominent concert and oratorio basses of a past generation and for whom Sir Hubert Parry wrote his oratorio, 'Job,' died in hospital here yesterday following an operation.

Born in County Wicklow, Ireland, on June 24, 1865, the son of a well-to-do barrister, he was destined to follow his father's profession. He began the study of singing, however, with Arthur Barracough in Dublin and was from 1883 to 1886 under the tuition of Hromada in Stuttgart where he also studied theory under Goetschius, later singing with Vanucini in Florence and Welch and Blume in London.

His debut was made in concert in Dublin in 1887, and on Jan. 21 of the following year he sang 'The Messiah' in London with such success that he was engaged for Covent Garden and made his operatic debut there as the Commendatore in 'Don Giovanni' on June 2, 1890. In spite of a definite success, however, he gave up the stage for oratorio and concert singing in which field he soon achieved high honors both in this country and America. For some years he taught singing at the Royal Academy of Music and the Royal College of Music. His book, 'Interpretation in

Song,' published in 1912, covered his theories of voice production and interpretation. He was also the author of several other works on musical subjects. He married in 1899, Gwendolyn Maude, daughter of Sir Hubert Parry. They had two sons and a daughter.

Dr. Philip H. Goepf

PHILADELPHIA, Aug. 26.—Dr. Philip Henry Goepf, organist, composer, teacher and musicologist, died last night at his apartment here, in his seventy-third year.

A native of New York, Mr. Goepf was educated both in this country and in Germany. In the latter country he attended the classical schools of both Stuttgart and Esslingen from 1872 to 1877. He took his A.B. at Harvard in 1884, where he studied music under J. K. Paine, and L.L.B. from the University of Pennsylvania in 1888. He was admitted to the bar in this city in 1888 practicing until 1892, when he turned his attention to music, studying piano with M. M. Warner, organ with D. D. Wood and orchestration with H. A. Clarke. He was one of the founders and for a time president of the Manuscript Musical Society of Philadelphia and for some years wrote the program notes of the Philadelphia Orchestra concerts. He taught theory at Ursinus College and also at Temple University from which he received the degree of Doctor of Music in 1919.

Among his compositions were the opera, 'The Lost Prince,' which was widely given, as well as numerous pieces of chamber and sacred music. His book, 'Symphonies and Their Meaning' is one of the standard works of the kind, and he also wrote 'Annals of Music in Philadelphia.'

Jacques Coini

THE HAGUE, Aug.

28.—Jacques Coini,

stage director, who

became prominent

during the four seasons

at Oscar Hammerstein's

Manhattan Opera House

in New York, died here

on Aug. 24, after an

illness of a few weeks.

Mr. Coini was born in France

about seventy years

ago. After the close

of the Manhattan

Opera House in

1910, he was associated

with Hammerstein

at his London Opera House

and later with the Century

Opera Company in New

York and during Mary

Garden's directorship

of the old Chicago Opera

Company, was with that

organization. He also

conducted classes in

operatic acting in the

studio of the late Oscar

Saenger in New York.

Mr. Coini is credited

with the direction of

an early production of

'Parsifal' in Amsterdam,

one of the first to be

given outside of Bayreuth.

Henry Schoenefeld

LOS ANGELES, Sept. 10.—Henry Schoenefeld, for many years a leader in musical circles in Southern California, died here recently. A native of Milwaukee, he went later to Europe, completing his education at the Leipzig Conservatory. He was conductor of the Germania Männerchor in Chicago for a time, coming to Los Angeles thirty-two years ago. He was organizer and for many years conductor of the Los Angeles Woman's Symphony. His violin sonata won the Marteau prize in 1898. Many of his orchestral works have been played here and in other cities. A son, George Schoenefeld, is well known as a harpsichordist.

Gerald McGarrahan

COHOES, N. Y., Aug. 22.—Gerald McGarrahan, conductor, died in hospital here today after an operation.

Mr. McGarrahan was active up to the time of his death in the Federal Music Project in New York where he had particular success with the Greenwich Symphony. His programs were notable for the number of new American works and

CINCINNATI OPERA SEASON CONCLUDES

'Gioconda,' 'Bohemian Girl' and 'Faust' Heard—Cast Donates Extra 'Aida'

CINCINNATI, Sept. 10.—The last two weeks of the Cincinnati Summer Opera season, if they did not bring the blaze of glory that the management dreamed about and the publicity department wrote about, at least showed consistently strong attendance, with complete absence of the dreaded end-of-the-season dwindling of public interest, and steadily first-rate performances. An unexpected addition to the schedule was an extra performance of 'Aida' Aug. 23 donated voluntarily by the cast.

Three new vehicles were offered during the last two weeks, and despite some disappointment at the omission of 'Peter Ibbetson' from the revised schedule, they vindicated their proved popularity. 'La Gioconda,' given during the week of Aug. 9, emblazoned a new name on the summer's list of artists. Anna Leskaya's depiction of the title role, while undeviatingly faithful to tradition, sparkled with genuine musicianship and dramatic ardor.

'Bohemian Girl,' offered with some misgivings in an atmosphere permeated by heavier fare, proved mildly successful, even though it disappointed the expectations of a vociferous bloc of sentiment which has fed largely of late on newspaper accounts of St. Louis's sensational light opera season. The workmanlike treatment accorded the work by Annamary Dickey, Earl Weatherford, Norman Cordon, Daniel Harris, and Lydia Van Gilder was much applauded.

Enthusiasm for 'Faust'

After a hasty insertion in the schedule, and a hurried preparation, 'Faust,' alternating with 'Bohemian Girl' on the last week's bill, turned out to be a mild sensation. Norman Cordon leaped to new heights in his characterization of Mephistopheles, a new attempt by him, but one which showed its greenness only in spontaneity. Rolf Gerard, Santa Biondo, and Joseph Royer, as Faust, Marguerite, and Valentin, contributed satisfyingly to a moving production.

Repeat performances of 'Carmen,' with Coe Glade in the title role, gladdened the hearts of the box-office force and those for whom the original character of Merimée, in its healthily sensuous and vital form, take precedence over Bizet's musical creation. Rosa

unfamiliar works of an older day which were included. He was also an artist with commercial and free-lance experience, and he designed both sets and costumes for the WPA operas, 'Abu Hassan' and 'The Princess on the Pea' produced last June. For a time he was program supervisor for the concert division of the project and more recently was associated with Don Oscar Becque as director of the Dance Theatre orchestra (WPA).

Mr. McGarrahan was born in Cohoes on Aug. 22, 1902. He received his education at Fordham College, Columbia University and the Troy Conservatory of Music, Troy, N. Y.

Mitja Nikisch

Mitja Nikisch, son of Arthur Nikisch, died in Leipzig on Aug. 10 at the age of thirty-seven. He was a pupil of Pembauer and Teichmüller and had a short career as concert pianist, but for the past ten years had conducted a dance orchestra.

Tentoni scored heavily again in 'Madama Butterfly,' as did Angelo Pilotto in 'Rigoletto.'

Fausto Cleva maintained his usual high standard of direction up to the end. Giuseppe Bamboschek completed his engagement with expert direction of 'La Gioconda' during the week of Aug. 9-15.

The season just concluded, while lacking the spectacular record of last summer's six-weeks series, has nevertheless, within a period two-thirds again as long, made far more exacting demands upon the pocketbooks of the citizenry, and the results, judged by box-office receipts, show a relative increase of opera-mindedness despite the pink shade of the ledger books. Plans for next year deal vaguely with new quarters for summer productions, with larger seating capacity (ergo lower price scale) and improved facilities.

RICHARD LEIGHTON

AMERICAN CONSERVATORY IN FIFTY-FIRST SEASON

1936-1937 Term Begins on Sept. 14—Heads of Departments Are Announced

CHICAGO, Sept. 10.—The American Conservatory of Music, John R. Hattstaedt, president, will enter upon its 1936-37 season and fifty-first year of musical and educational activity on Sept. 14.

Heniot Levy will be at the head of the piano department, Theodore Harrison, the voice department, Herbert Butler of violin, and Mischa Mischakoff will appear for a special engagement in violin; Frank Van Dusen of organ, and Dr. George L. Tenney of church and choir music. Charles La Berge will be at the head of the school of opera, John C. Wilcox will conduct a vocal clinic course, Henry Weber will coach in concert and opera repertoire, Walter Aschenbrenner will teach symphonic choral conducting and Leo Sowerby will head the department of harmony, counterpoint, analysis, composition and orchestration.

Louise Robyn will be at the head of the department in ear training, dictation and keyboard harmony; Hans Hess of cello; Herbert Butler, ensemble; John Mountz, French horn; Lillian Poenisch, clarinet; Emil Eck, flute; Jack Hultgren, trombone; Margaret Sweeney, harp; Noah Tarantino, trumpet and cornet; Mr. Butler, conducting; Mabel Webster Osmer, piano literature study class; Gail Martin Haake, class piano methods, (Oxford piano course); Robert Lee Osburn, public school music; John Palmer, music history, appreciation, aesthetics and criticism; Louise Robyn, children's musical training; Ethel Lyon, Dalcroze eurhythmics; Edna Wilder, vocal sight reading; Katherine Vogelson, French solfège, and Louise K. Willhour, dancing.

CHICAGO, Sept. 10.—Thirteen states were represented in the organ classes of Arthur Becker during the summer session at De Paul University. An 'Ave Maria' by Mr. Becker is attracting wide attention and his new setting of the Mass, in honor of St. Vincent, will shortly be published.

Mrs. Rossetter G. Cole

CHICAGO, Aug. 17.—Fannie Louise Gwinner Cole, wife of Rossetter G. Cole, composer and teacher, and herself a pianist of note, died here yesterday. Mrs. Cole was born in Ann Arbor, Mich., and studied piano at the Ann Arbor School of Music. In 1892, she became head of the music department at Ripon College and later of Grinnell College. She and Mr. Cole were married in 1896. Her husband survives her.

Charles Farwell Edson

LOS ANGELES, Sept. 10.—Charles Farwell Edson, singer and teacher, who came to Los Angeles from Chicago forty years ago, dropped dead on the street in Santa Fe, N. M., recently, a victim of heart attack. He was seventy-five. A former president of the Gamut Club and also of the Los Angeles Music Teachers' Association, he had resided in Santa Fe for the last four years.

H. D. C.

Reminders of Summer among the Teachers



Louis Bachner (centre) with his class in Sopra Bolzano, Italy. The Americans shown are Agnes Davis, Dorothy Orton, Estelle Morris, Constance Sullivan and Clifford Mens. Fritz Kitzinger, conductor and coach, stands second from the right.



Carl M. Roeder (standing at right) and his pupils at the Barrington School, Great Barrington, Mass.: Robert Riotte, Ann Hommann, Otto Schlaaff, Doris Frerichs, Margaret Eastburn, Rosetta Goodkind, Sarah Hill, Frances Hogan, Jeanette True, Katherine Braun, Celia Schlaaff and Elizabeth Schweitzer. In addition to six students' concerts, Mr. Roeder also presented two guest artists, James Friskin, pianist, and Helen Teschner Tas, violinist.



Sascha Gorodnitzki (seated, centre) and his piano class at the Juilliard Summer School, in its fifth year. Thirty students from twenty-one states attended.

Right: Mr. and Mrs. Edgar Schofield at the Surf and Sand Club, Hermosa Beach, Calif. Three of Mr. Schofield's pupils, Cecilia Jacobsen, Henry Pfohl and Ralph Ewing, sang in opera at Sauerberties, N. Y., recently, and Virginia Marvin gave a recital at the Sutro-Seyler Conservatory, Los Angeles. Sept. 15 is set for the reopening of Mr. Schofield's New York studios.



Freda Woodside (standing second from right) and James Woodside (seated, left) and pupils at the Institute of Music Education, Pennsylvania State College. Richard W. Grant, institute director, is at the right. The Woodsides, whose eleventh summer at the institute this is, will return to New York studios on Sept. 28.

La Forge-Berumen Concert

Students at the La Forge-Berumen Studios taking part in the eleventh concert of the summer school series on Aug. 18, included Everett Crosby, Peggy Laifer, soprano; Joan Le Compte, pianist; Elizabeth Andres, contralto, and Henry Froelich and Jesse Wolk, baritones. Mr. La Forge conducted the La Forge Ensemble besides playing accompaniments for Miss Andres, and Alice Huebner accompanied the ensemble.

Henry Street Music School Opens

Grace Spofford, director of the Music School of the Henry Street Settlement announces the opening of the school on Sept. 21. Emmanuel Zetlin, violinist, will join the faculty.

Luboshutz in New Studios

Pierre Luboshutz and Mrs. Luboshutz, the latter known professionally as Genia Nemenoff, both teachers of piano, opened their new studios at 120 East Eighty-ninth Street, New York, on Sept. 1.

Frederick Haywood Returns to West

After the close of the summer session of the Eastman School of Music in Rochester, N. Y., where he has been a member of the summer faculty since its inauguration a number of years ago, Frederick Haywood, teacher of singing, and Mrs. Haywood have been spending a month at Hollywood. They will go in the near future to San Francisco and Oakland, where Mr. Haywood has been teaching for three seasons.

Bloch School Closes Session

HILLSDALE, N. Y., Sept. 10.—The Alexander Bloch summer school at Springhill Farm closed on Aug. 31 after an eventful first season. Five barn concerts and six private performances were given by guest artists and pupils during the month of August. The Schumann and Brahms piano quintets were included among the offerings, with an ensemble comprising Mr. Bloch, first violin, Broadus Erle, second violin, Dante Bergonzi, viola, Leonard Krupnik, cello, and Mrs. Bloch, piano.

Horatio Connell Announces Scholarships

CHAUTAUQUA, N. Y., Sept. 10.—Horatio Connell, who was baritone soloist with the Chautauqua Symphony on Aug. 9, has announced Carmen Rossi, Akron tenor, and Ruth Martin, Lancaster, Pa., soprano, as this year's recipients of his music scholarship. Mr. Connell plans to return to New York in the middle of September.

Philadelphia Conservatory to Open

PHILADELPHIA, Sept. 10.—The Philadelphia Conservatory of Music will open its sixtieth season on Sept. 14.

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International Dance Meet in Berlin—10,000 Take Part in Tableaux on Opening Night of Games — Handel's 'Heracles' Given in Open—Prize Works Heard

By GERALDINE DECOURCY

BERLIN, Sept. 8.

AN international choreographic competition of considerable scope was held in Berlin from July 15 to 31 under the auspices of the Deutsche Tanz Bühne, or association of German dancers under the direction of Rudolf von Laban, father of the German dance movement. Strenuous efforts had been made on the part of the association to have such a choreographic competition included in the official schedule of the Olympic Games, and failing to achieve this end, it organized the competition independently. The question of medals or prizes was finally abandoned, however, probably owing to the difficulty of attempting to juxtapose in a critical sense such widely different conceptions of the dance art as were here presented.

Sixteen dance organizations and seventeen soloists from fourteen different countries took part in the festival, but with the exception of the German dancers, there were few if any internationally known names among the entrants, so that the event could not be called altogether representative. The program naturally covered a very wide range of styles in which the folk dance played the paramount part, particularly in the works presented by the larger dance groups such as that of Boris Zonew of Sofia, the German Folk Dance Group, the Boris Volkoff Dance Studio of Toronto, the Parnell Ballet of Warsaw, and Roumanian and Serbian dance groups. Two other organizations borrowing largely from the native folk dances of their respective countries were the Indian dancers Menaka and Ramnarayan, with their own troupe and Indian orchestra, and Lia Russkaya, head of a dance school in Milan, who came to Berlin as the official entrant of the Italian Propaganda Ministry. Here technical virtuosity and inventiveness carried the primary elements of folk dancing to the highest point of sophistication.

Different Artistic Category

The German dancers included Harald Kreutzberg, the enchanting Palucca, Mary Wigman, the Günther School of Munich with Maja Lex, and Lotte Wernicke's group. They fell in such an entirely different artistic category that any actual contest in choreographic style, technique and originality was en-

Photographs of von Laban by Byk; of the Russkaya School by Bruni

tirely out of the question without transgressing all the laws of hospitality. Among the foreign solo dancers were Britta Schellander, Erika Dressnandt, Angelo Grimani, Leon Wojcikowski, Maria Engelbrecht, Mia Carek, Lili Green, Gertha Heppner, Mascha Arseniew, Olga Slawska, Herta Bamert and Ziuta Buczynska. Both Berlin opera houses also presented elaborate ballets while the Ballet of the Royal Flemish Opera in Antwerp appeared at the German Opera in a ballet with choreography by Sonja Korta and music by Jean Francais, and a dance suite set to music by Gabrieli and conducted by Hendrik Diels.

All the non-German dancers heightened the effectiveness of their dances by exquisite costumes, many of them being rich and elaborate versions of native costumes. With the exception of Kreutzberg, the German artists as usual overlooked this important item and therefore stood out in sharp contrast to the other contestants. The festival aroused enormous interest and enthusiasm and the Theatre am Horst Wessel Platz could not hold the crowds clamoring for admission. If von Laban understands how to use the influence and resources now at his disposal, with out strangling any originality that may depart from the special direction of his own school, the art of dancing seems to be on the eve of a renaissance in Germany.

On the opening night of the Olympic Games, the stadium was the scene of a gigantic spectacle called "Olympic Youth," which also had the collaboration of Germany's finest dancers. The tableaux were arranged in accordance with the express wish of Baron de Coubertin, founder of the Games, and followed a libretto written by Dr. Carl Diem and staged by Dr. Niedecken-Gebhard. There were over 10,000 participants ranging from eight to eighteen years of age, assisted by Palucca, Harold Kreutzberg with sixty dancers, Mary Wigman with a group of eighty, and Maja Lex. The music was written by Werner Egk and Carl Orth while Gunhild Geetman, director of the famous percus-

sion orchestra of the Günther School arranged the instrumentation of the folk melodies which accompanied the different rhythmical and musical games. The event closed with the chorus from Beethoven's Ninth Symphony conducted by Prof. Bruno Kittel and sung by a chorus of 3,000.

Another event of great impressiveness was Dr. Niedecken-Gebhard's presentation of Händel's 'Heracles' on the Dietrich Eckardt open air theatre, assisted by twelve Berlin choral societies and four orchestras under the direction of Dr. Fritz Stein of the Berlin Academy of Music.

A Great Spectacle

The theatre is located in a natural hollow near the Sports Field and seats an audience of over 20,000. The simplicity of the architecture, the absence of all stage scenery, the colors and their symbolism, and the plastic beauty of the movements of singers and dancers were all developed organically from the music. The scene showing the agony and death of Heracles, which was sung and acted in a masterly manner by Gerhard Hüsch, was followed by the ascent of the funeral procession to the hill rising at the back of the stage where the flames of the funeral pyre shot into the clear night sky, outlining the dark branches of the German pines and firs which formed the natural background of the scene. It was an unforgettable sight and unsurpassable in its theatrical and realistic effect. The admirable electro-acoustic construction of the stage with its elaborate system of thirty-five microphones enabled every word to be heard even in the farthest corner of the theatre without the slightest distortion or evidence of technical ingenuity.

At a concert held on the same stage, the Olympic prize works in music were given a first performance with the enlarged Philharmonic Orchestra, each work being conducted by the composer with the exception of Richard Strauss's 'Olympic Hymn' which was conducted by Bruno Kittel. In an orchestral work in one movement ('Il Vincitore') Lino Liviabella of Italy endeavored to illustrate the triumph and joy of the athletic victor. It was light, agreeable music that did not cut very deep into one's musical consciousness and bore all the characteristic hall-marks of Italian opera and modern French impressionism.

IN THE BERLIN DANCE CONGRESS

Centre, Rudolf von Laban, "Father of the German Dance Movement" Above Left, the Russkaya Dance School from Italy. Below Left, Palucca, a German Dancer and, Centre, Menaka and Gauri Shankar, of Menaka's East Indian Group. Above Right, a Bulgarian Folk Troupe. Below, Harald Kreutzberg and Mary Wigman and Her Group

Photographs of Menaka by Iria; of Shankar by de Groot; of Palucca by Enkelmann

This was followed by a slightly long drawn out cantata by Kurt Thomas of Leipzig whose artistic roots are planted firmly in the honest soil of Protestant religious music with all its traditional and complicated contrapuntal elaborations.

Werner Egk's symphonic suite had already been heard as the accompanying music for the dances in the stadium, but it was only at this concert that its many originalities and beauties really came to the fore and showed the value of the composition and the importance and scope of Egk's creative gifts. Paul Hoeffer's work for baritone solo, chorus and orchestra stems from the Hindemith school and represents an intermixture of Italian opera, Gregorian chant, Händel and the simple speech of military music. It is rugged in its contour and development, clear and capable in workmanship and of undisputed effectiveness from the German point of view since it is the type of choral music that fires the German to enthusiasm, especially when the words re-echo a mood in which he is temporarily engrossed. Egk's music is more universal in its appeal and does not bear such a definite label as Gelegenheitsmusik written for the glorification or commemoration of a passing event.

The State Opera in Berlin has just issued its program for the season of 1936-37 which will include the restaging and revival of the following works: 'Fliegender Holländer,' 'Tristan,' 'Figaros Hochzeit,' Gluck's 'Orpheus,' Verdi's 'Don Carlos,' 'Graener's 'Schirin und Gertraude,' von Schilling's 'Ingwelde,' Siegfried Wagner's 'Schmied von Marienburg,' von Kleinau's 'Rembrandt von Rijn,' Wolf-Ferrari's 'Vier Grobiane,' Moniuszko's 'Halka,' Boieldieu's 'Weisse Dame' and Rimsky-Korsakoff's 'Legende von der unsichtbaren Stadt Kitesch.' No Strauss works will apparently be given in Berlin next season as the name of Richard Strauss is conspicuously absent from the schedules of both opera houses.

American Ballet Group Completes New England Tour

The Ballet Caravan, a group of dancers from the American Ballet of the Metropolitan Opera, closed their first summer season with a week's engagement at Walter Hartwig's Theatre, Ogunquit, Me., beginning Aug. 31. The troupe has made many New England appearances during the summer.